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Date Due			
JAN 13			

House & Garden
Vol 58
July-Dec 1930

245913

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House & Garden
Vol 58
July-Dec 1930

245913

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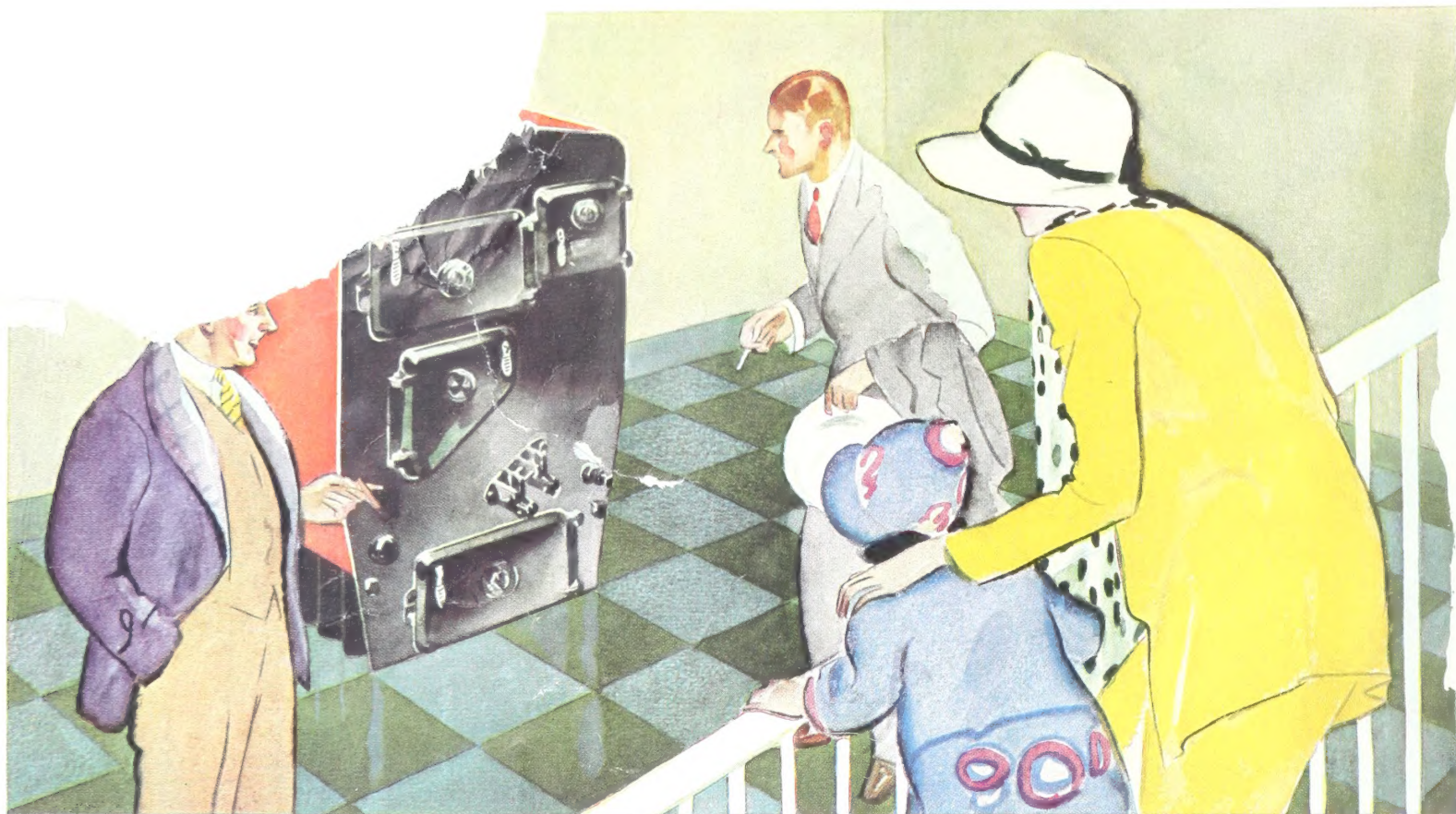


Small House Number

July - 1930

Price 35 Cents

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Automatic heat that pays the cost of replacing your old boiler

Ask any home owner why he replaced his boiler with a Spencer and he will tell you: "My wife says it's because she discovered that a neighbor's Spencer Heater is automatic—and she never has to touch it—but between you and me, it's because my coal bills are only half what they used to be."

The words may change, but the reasons do not. Ask any Spencer owner about his boiler, and you'll discover why half the Spencers sold replace other boilers. They are sold by the real enthusiastic recommendation of other Spencer owners. You must own a Spencer to understand that its ample flow of steady heat, automatic fuel feed and remarkable economy are not merely pleasant hopes, but a simple, every-day experience of thousands of Spencer owners.

It is automatic, so that wives need not

play fireman while husbands are away. You fill the magazine in the morning—or at night. All day long the fire burns up-hill on the Gable-Grate, while fuel feeds automatically by gravity, just as fast or as slow as needed.* The Spencer Heater can, and does, cut coal bills in half by using coal that costs less. The sloping Gable-Grate and Magazine are designed to use small size fuels, while flat grate heaters are not. Use No. 1 Buckwheat anthracite at \$7 a ton instead of large sizes at \$14, and cut your fuel bills in half. Use small size by-product coke—and enjoy clean and smokeless heat at proportionate savings.

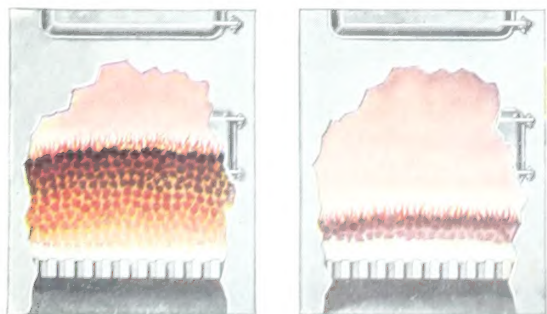
It gives ample heat—for Spencer Heater capacities are guaranteed—and it is uniform heat, too, because of the automatic control of the fire. Spencer Heaters for steam, vapor or hot-water systems are made in

cast iron sectional and steel tubular types and for any size home or building. Sold and installed by all responsible heating contractors.

Write for the Spencer book, "The Fire That Burns Up-hill." It explains the Spencer operating principle in detail. Spencer Heater Company, Williamsport, Pa. Division of Lycoming Manufacturing Company.

* Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks, more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

FLAT GRATE HEATER
Showing how burning fuel shrinks away to ash—heater must again be refueled



FIRE BURNS UPHILL
FUEL ROLLS DOWN

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER
*The shrinkage of burning fuel lets more fuel feed automatically from the magazine**



245913

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

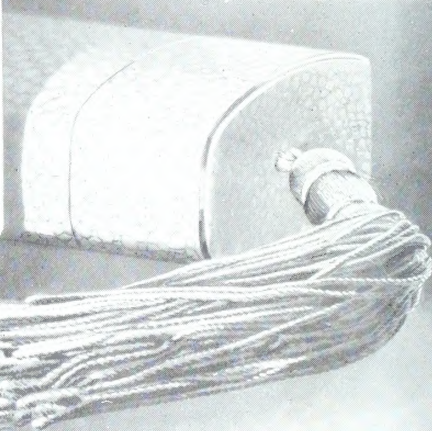
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*Dependable Quality
For Generations*

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PARIS
25 RUE DE LA PAIX

LONDON
44 NEW BOND STREET



Parfums CARON
Paris

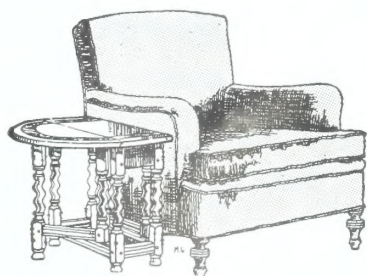
CARON CORP., 389 FIFTH AVE., NEW YORK

Interesting Furniture Reflects New Interest in Home Building



© 1930, Kittinger Company

The dignity of old world designs given modern comfort and utility by Kittinger



...and what an interesting and useful companion for the lounging chair

INFLUENCED by old world masterpieces, this selected group of Kittinger reproductions lends new dignity and charm to present-day home building.

A sofa of the Italian Renaissance executed by Kittinger in solid walnut, rendered modernly comfortable with finest curled hair upholstery and down-filled cushions... an exquisitely carved Tudor oak fireside chest of many uses, copied in detail even to the grapevine and Tudor rose design... a stately chair with linenfold panel back famous in English period designing... a beautifully proportioned coffee table of Charles II influence in walnut with carved top, drop leaves, and gatelegs that arouse comment for beauty and utility... all pieces of authentic design and finest craftsmanship, priced within the reach of modest incomes.

You can add similar Kittinger groups to different rooms throughout your home... steadily replacing furniture that has outgrown its usefulness in present-day standards of living. There are over six hundred pieces in the Kittinger line... all of heirloom design and workmanship... principally in solid walnut, mahogany, oak and maple.

Visit our nearest showroom... either alone or with your decorator or dealer if you desire... and let our representatives help you in a careful selection within your means. In New York—at 205 East 42d St.; in Chicago—at 433 East Erie St.; in Los Angeles—at Factory Showroom, 1300 S. Goodrich Blvd.; in Buffalo—at Factory Showroom, 1893 North Elmwood Ave. For literature, address Dept. 105, North Elmwood Ave., Buffalo, N. Y.

KITTINGER

Distinctive Furniture



IMPORTED

UPHOLSTERY and DRAPERY FABRICS

Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, conveniently situated on Fifty-third Street, just west of Park Avenue in New York. ▲ ▲ Every detail of this building has been designed for the special purpose of presenting decorative fabrics in the most modern and convenient manner. ▲ ▲ Here one may inspect, under ideal conditions, a comprehensive display of faithful reproductions of antique tapestries, brocaded silks, damasks, embroideries, as well as printed linens and other quality textiles. ▲ ▲ Indeed, one will find in the new showrooms an almost unlimited choice in the selection of any type of decorative fabric that may be desired.



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Established 1823

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816 South Figueroa Street

Exquisite Needlepoint

In Semi-finished Imported Pieces

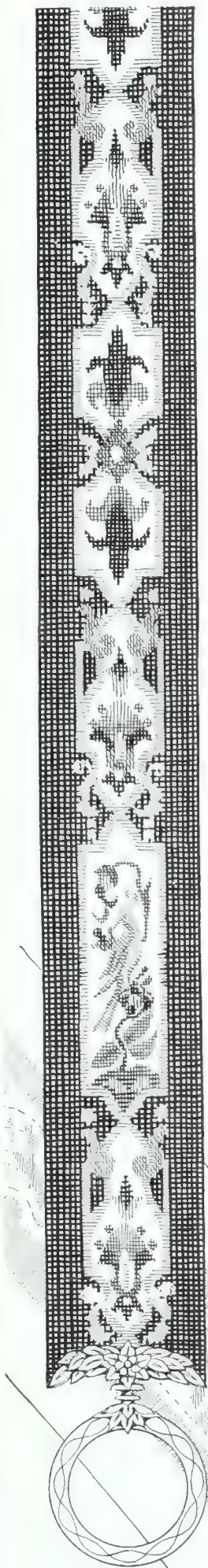
The most difficult treatments and delicate colorings are complete in this highly individual assortment. There remains only that work to do which can be finished with fascinating rapidity. Mostly one-of-a-kind pieces with a range of prices as follows:

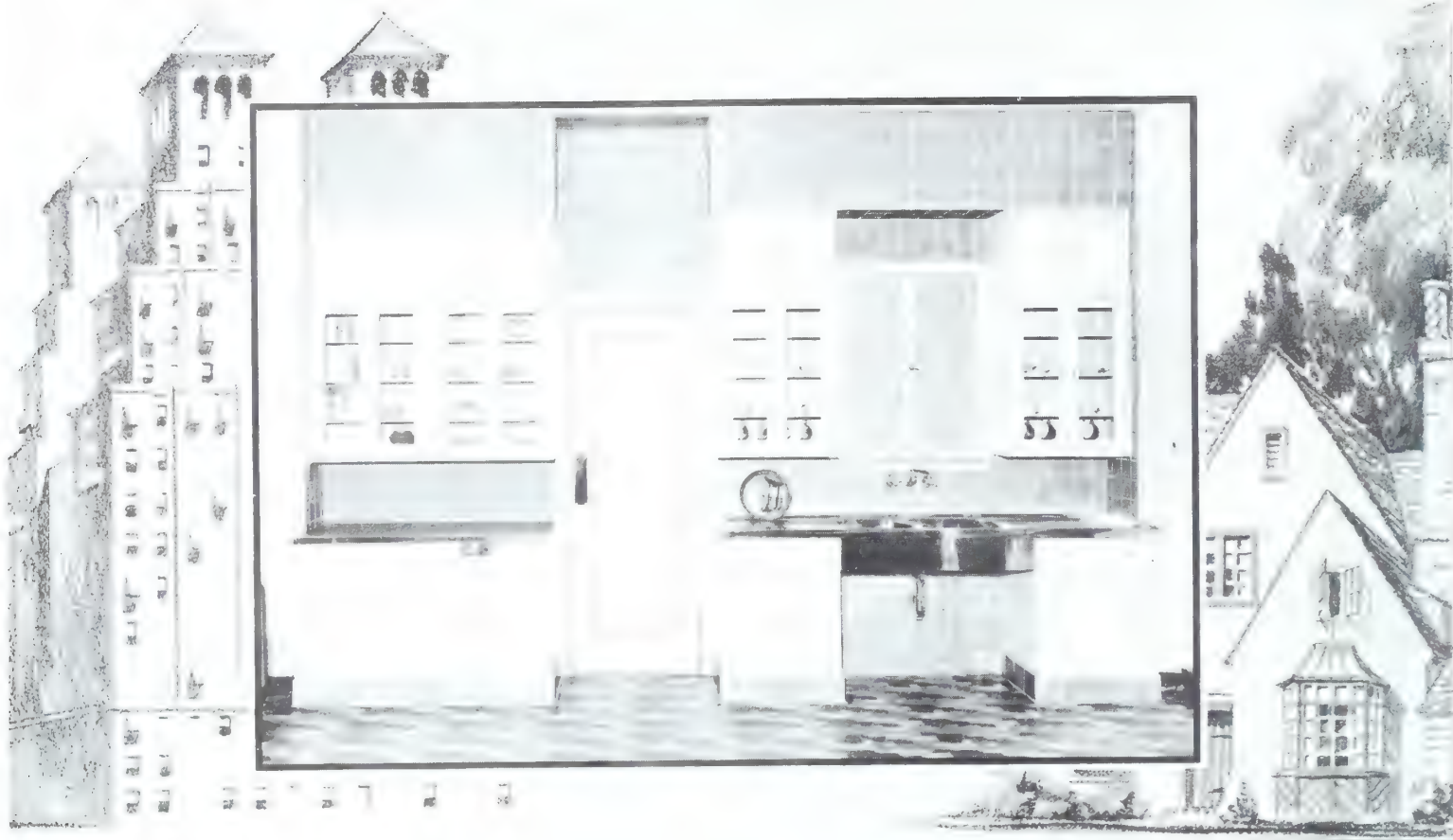
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Foot Stools . . .	8.75 to 27.50	Large Chairs, seat & back	48.00 to 165.00
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are *the De Luxe* Kitchen and Pantry Equipment
For Fine TOWN and COUNTRY HOMES

IN SPOTLESS white or attractive color. Made entirely of *steel*. Beautiful, efficient and permanent. Moisture-proof, insect-proof, fire-resisting. Absolutely sanitary. Quality construction thruout. Electric plate-warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks furnished. Write for gray catalog. Among recent WHITE HOUSE Installations are:

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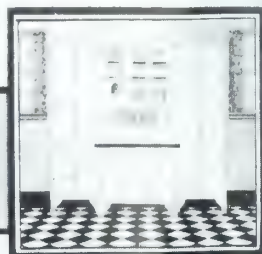
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French Hams—Prepared in Paris, all cooked and boneless, ready to serve. One to six pound tins . . . at \$1.24 a lb.

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French Mustard from Dijon—from a city famous for its chefs. Pottery jar . . . 29c

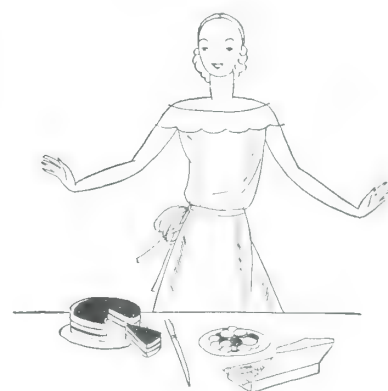
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for the
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Old World Ornaments bring



A GARDEN bench should be more than "just a seat". It should belong to the garden itself. A few stone or marble figures too, if well chosen, contribute to the mood of the garden. How amusing to come upon a fawn laughing at one out of the leaves! How comforting, the wise old smile of a philosopher! Even the pagan grin of the grotesque lends a sprightly sympathy that helps make the garden a pleasant retreat for our leisure hours.

WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE

Charming Repose to New World GARDENS



*God breathed the breath
of Life into the soil and it
smiled back at its Creator
in the form of a flower.*

—Hugh Finlay

IN BLENDING the ornamental accessories of the garden with the picturesque background of our "outdoor living room," we all, of course, recognize that repose and harmony are fundamental . . .

~ A properly placed pair of marble lions, for example, subconsciously suggests a spiritual defense against invasion from the unwanted influences of a busy world.

~ To come into a garden and see the rays of the sun silvering little streams of water that sputter up from an old world fountain is to forget our cares and rest in a lullaby of sweet content.

~ Old World ornaments! What is there about them that brings peace and repose to new world gardens? Can it be that the emotions of the Old World's romantic past still throb in age-old stone, thus imparting to new world gardens that subtle, indefinable charm that lets us dream as though "'twere a thousand years ago."



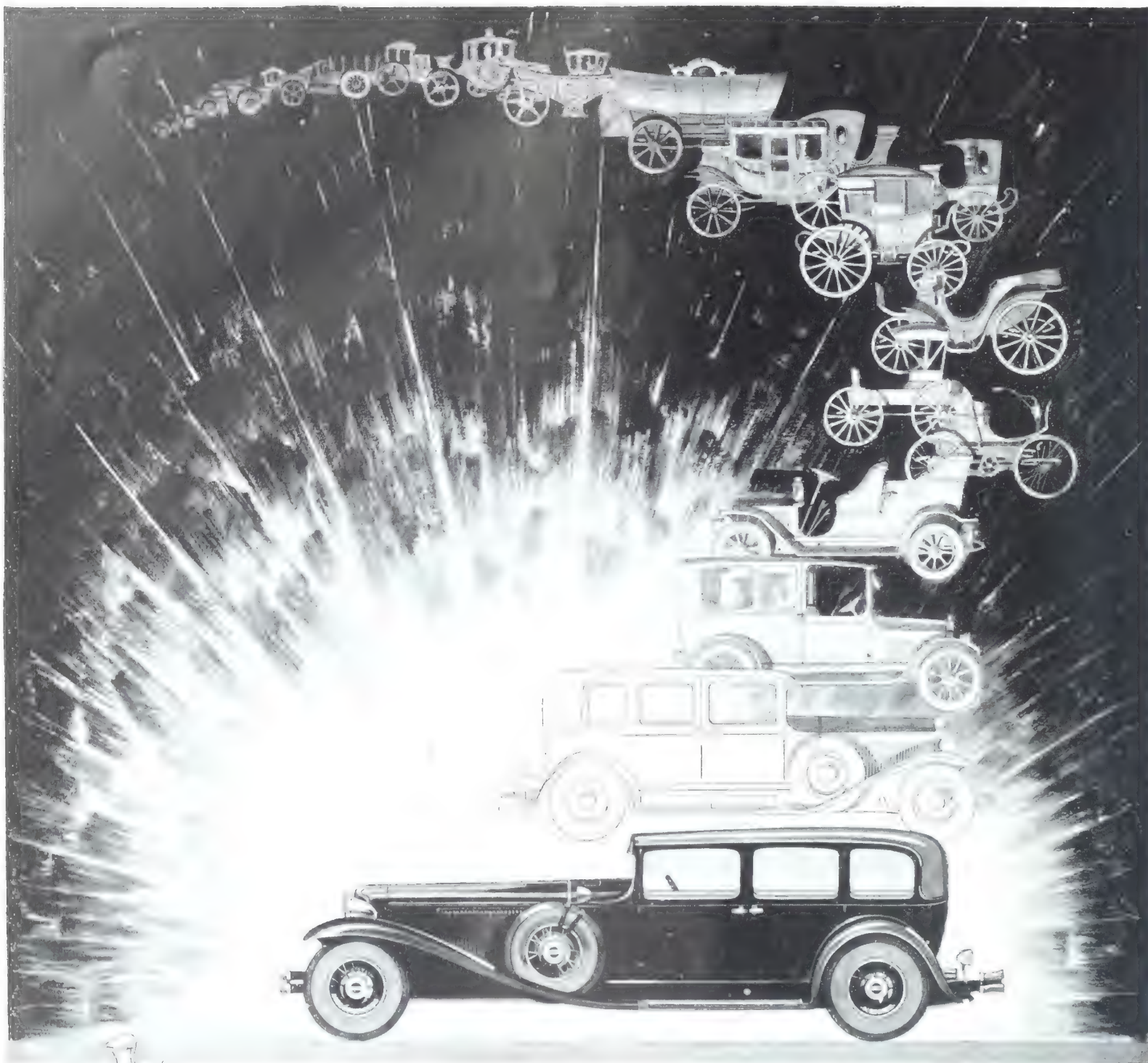
If you cannot come to see these fountains, well-heads, bird baths, vases, seats, sun dials, columns, statues and other garden ornaments, all of which we have imported from exclusive sources abroad—write us about your garden, so that we may offer suggestions and send you photographs. Address us at New York, Dept. H.G.



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ON THE WAY YOU PACK YOUR BAG

IN TRAVEL, as with so many things in life, the comforts we take for granted are really quite important. A deck chair in the sun . . . friends to meet one at the station . . . the reflection that tickets, visas, and cheques have all been cared for . . . these, in their aggregate, add greatly to the enjoyment of the journey. ● To a man, especially, there is a not-inconsiderable pleasure in the assurance that the things in his bag lie within easy reach, neatly and tastefully arranged. He never has to hunt. And with proper cases to guard them, he knows that his cravats are still unwrinkled . . . his shirts fresh enough to wear . . . and mirror, razor and brushes exactly where he placed them, hours before. ● Among men of cultivated taste, such cases are frequently of fine leather. And if it were possible for you to examine them, you would find the great majority imprinted with a tiny golden keystone R. This insignia, placed upon each article manufactured by C. F. Rumpp & Sons, Inc., is the symbol of a high tradition. ● That tradition derives from a belief, held by the founder, that only the finest leather goods should go out from this establishment. Today, members of the same family are actively engaged in the direction of the firm . . . and are dedicated to the same resolve. ● C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better haberdashers' stores, at leather goods stores, department stores, jewelers, and stationers.



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B . . . A combination handkerchief, neckwear, and collar case in pigskin, lined with ceru moire silk. The case is made with a collapsible folding gusset.

C . . . A neckwear case, in pigskin, lined with ceru moire silk. The case may be had in other leathers, with other linings.

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A booklet with illustrations of some of their work and the story of the Colony mailed free upon request.

THE ARTISTS' SHOP
NASHVILLE BROWN COUNTY INDIANA

TOILE-de-rae, *toil-eh-rah*, *toil-eh-rah*, *pro-sai-rah* and *shan-de-rae* are new names on the fabric horizon, whose influence is sure to be felt before long. The Fabric Development Service of the du Pont Rayon Company in cooperation with leading fabric houses has created these fabrics to fill a definite decorative need. The versatility of rayon yarn, the ability to control its lustre, and the development of textures suitable to several types of traditional as well as modern design, have been demonstrated in the creation of new fabrics. *Toile-de-rae* is a flat surfaced material of fine rayon filling and cotton warp to be used much as cord and chintz. "Les Claytons," a Waverly print in turquoise and cream, lends itself well to its texture. *Toile-de-rae* is a slightly heavier fabric with rayon warp and filling. In this texture Witcombe McGeechin presents an interesting 17th Century toile design and a lovely flower print of the variety that fits into country house rooms and informal living rooms in town. Both of these patterns are charming and should prove popular.

CORD-de-rae has an uneven surface caused by the small vertical cotton cord running through it. It is especially suitable for curtains and bed spreads in boys' rooms, but may also be used in the informal living room, the library and the study. A colorful Waverly print by Paul Poiret, called "Fleurs Champêtres," demonstrates the qualities of this fabric, as does a flower design from Witcombe McGeechin. *Cord-de-rae* of rayon warp of subdued lustre with cotton filling, is ribbed horizontally. Another Poiret print from Schumacher, *Fleurs de Printemps*, emphasizes the pleasant crispness of the material. *Seigneurie*, the result of a combination of rayon warp and rough cotton or silk thread filling has a rough texture upon which Jacobean designs look particularly well. Another development is a heavy weight all-rayon taffeta, slightly ribbed and of restrained lustre, in which texture Lehman Connor presents an Adolph Grivin design of Waterlilies. When waterproofed this fabric makes an excellent shower curtain. The above mentioned fabrics were recently exhibited with many other textures at the Park Avenue Galleries.



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Stair Railings
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has a canvas seat of any color

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Horse (chrome-plated)
height 12 1/2 in., price \$15

RENA ROSENTHAL
520 Madison Ave., New York

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DAILY striped bridge table covers are a pleasing summer fashion. Besides adding a distinctly festive touch,

Hand-painted Leather Screens



These hand-painted leather screens show scenes from the life of the artist and his family. They are made of leather and are painted in the most realistic style. They are available in various sizes and prices. They are a fine addition to any home.

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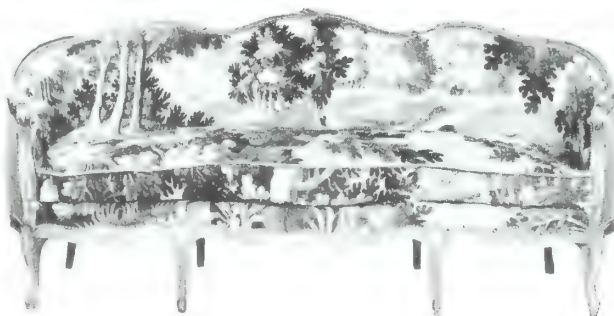
Write for prices.

No. 141

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(between Fourth Ave. & Broadway)



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Express prepaid during
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any color to order \$1.00
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Through your dealer or decorator

may be printed in colors. The R. H. M. offers them in linen striped in yellow, rust and red; blue, green and yellow; or white and black. These are well made, and the color is fast. They are available in green or black linens, according to the predominating color of the stripes. Matching slip covers for chair backs add a refreshing note.

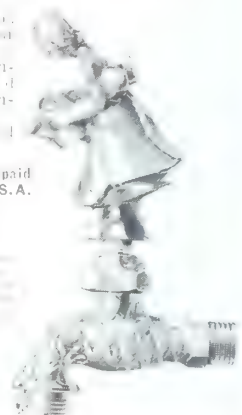
The collection of models of the past is now augmented by five new reproductions from abroad. The Old World Shop at Gimbel's presents an 18th Century London mail coach, two field coaches and a private coach of the Napoleonic era, and a Louis XV coach of the type used only by royalty. They are painted in the original colors of the period and are mounted on a 11 x 14 inch wooden base, which is mounted on a 20 x 20 inch base. The London mail coach is black and yellow, the field coaches yellow or

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manners, and the
rules and customs
which families of
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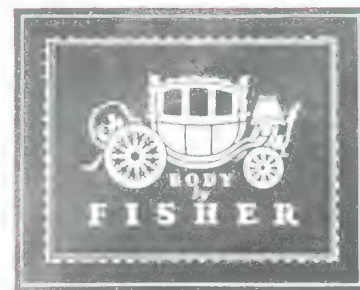
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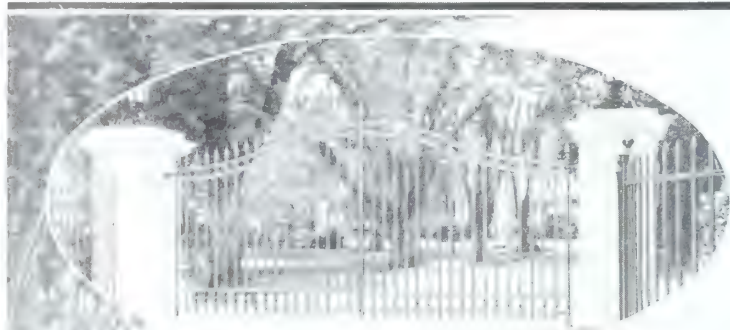


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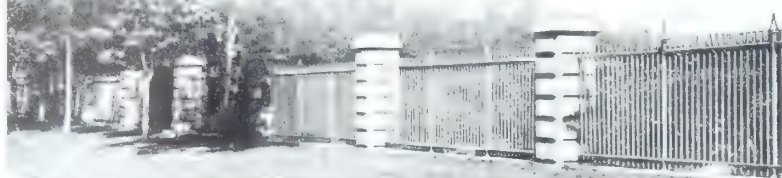


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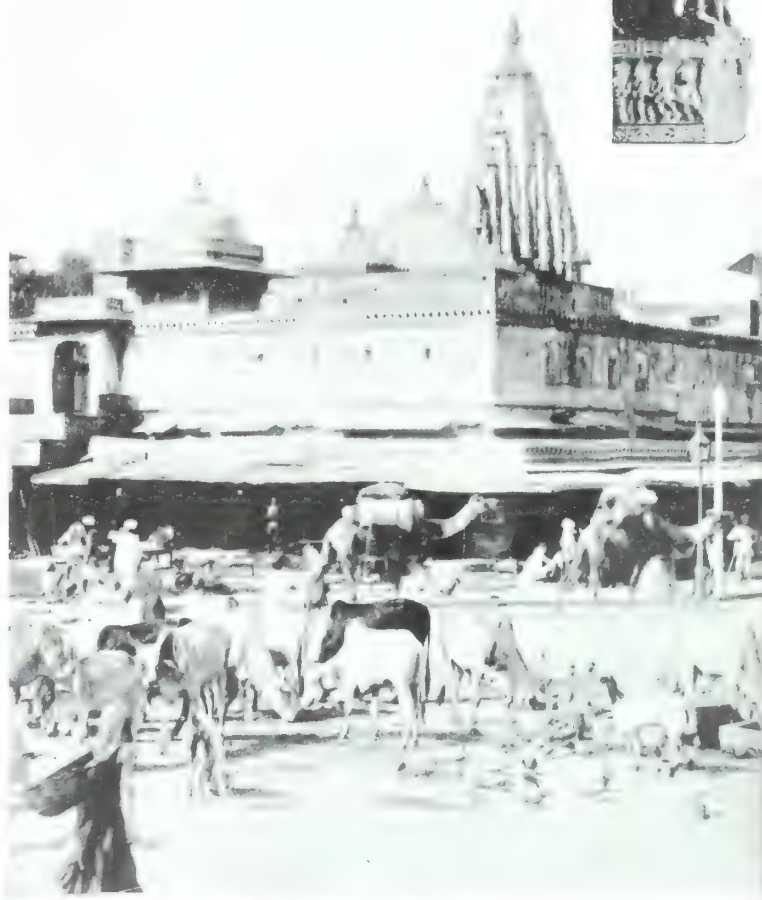
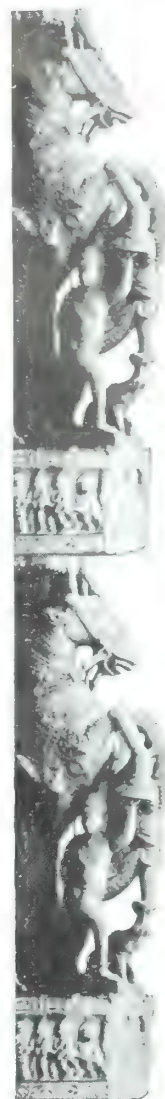
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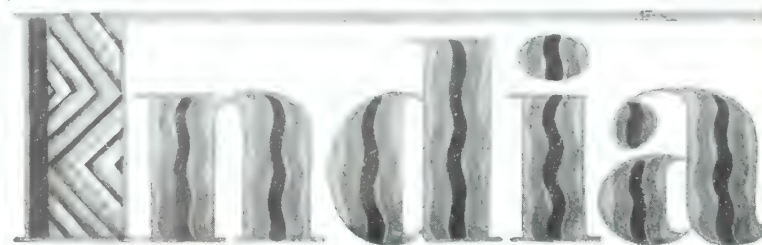
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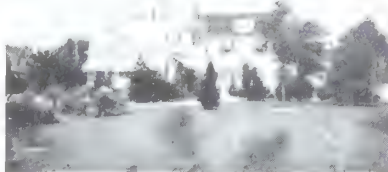
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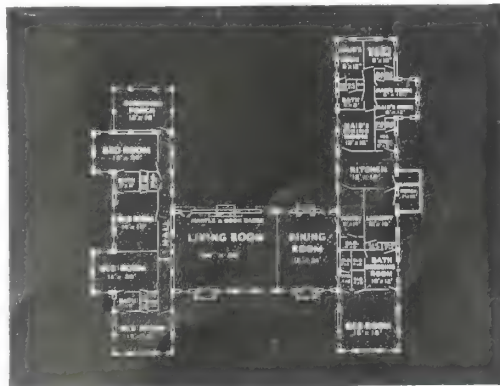
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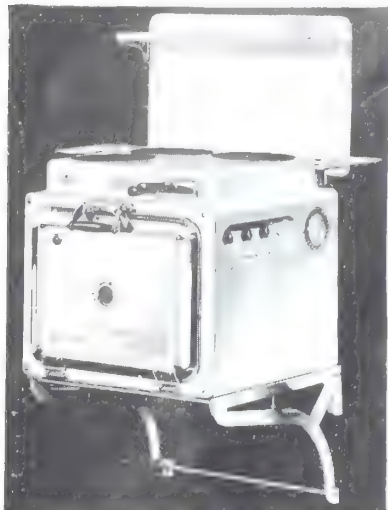
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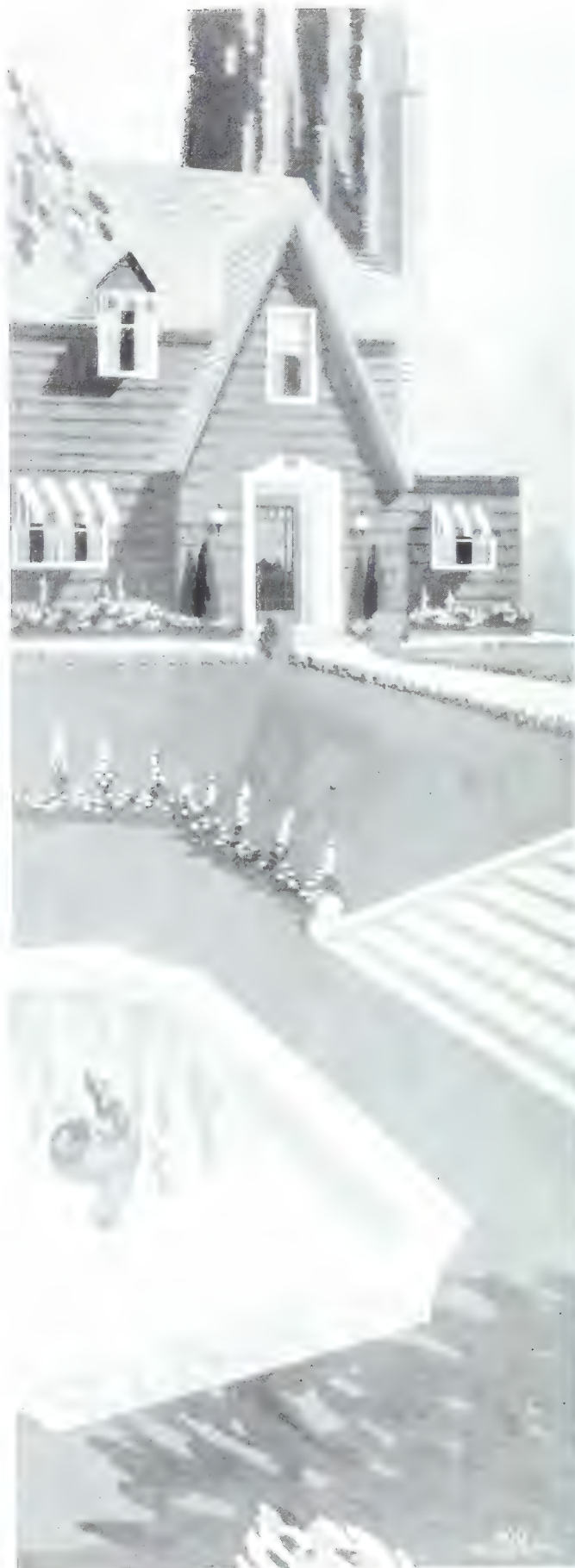
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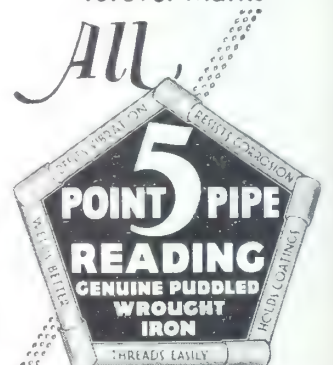
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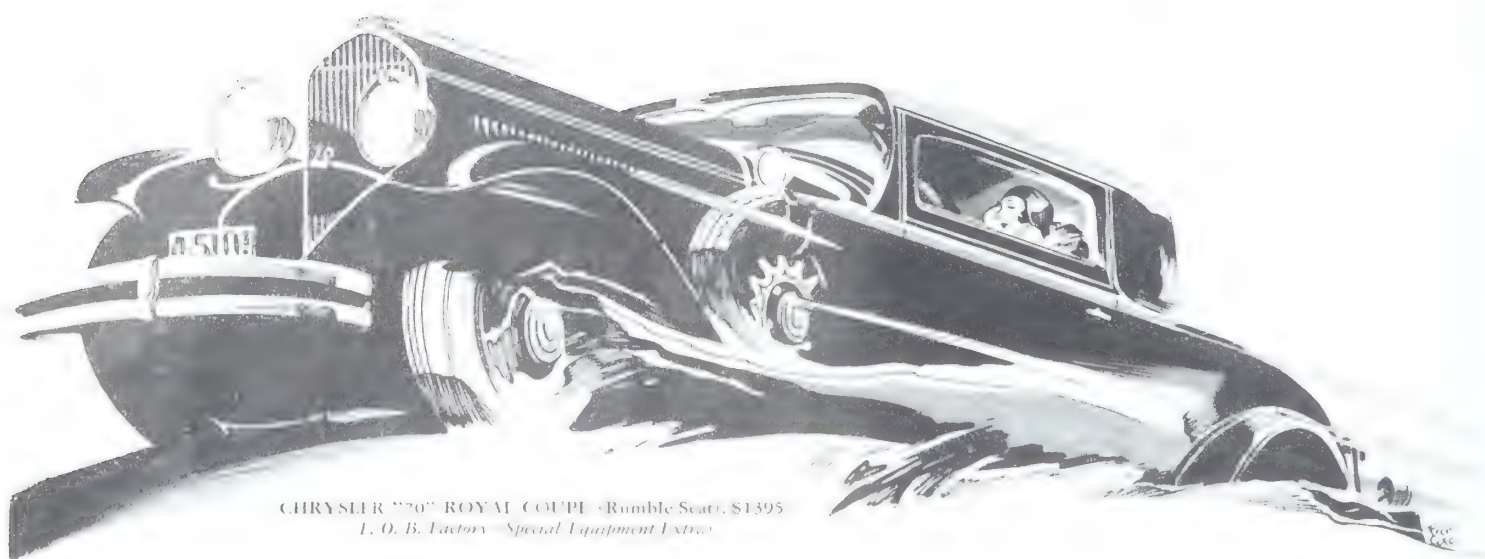
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HOUSE & GARDEN

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July 1930

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It is probable that at no time in recent years has residential building been more structurally sound than it is today. Prospective owners are demanding substantial materials, methods and ultimate results. The day of wild speculative building has gone, and with it a whole host of jerry-constructed out-rages that bore only the outward semblance of real houses.

Is it not possible that this welcome change can be directly traced to a nation-wide tendency to come back to solid earth after an era of "easy money"?

Subscribers are notified that no change of address can be effected in less than one month. Address all correspondence relative to subscription to House & Garden, Greenwich, Conn.

VOLUME LVIII

THE CONDÉ NAST PUBLICATIONS, INC.

NUMBER ONE

The House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. EXECUTIVE AND PUBLISHING OFFICE, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AVENUE, NEW YORK, N. Y. CONDÉ NAST, PRESIDENT; FRANCIS L. WELSH, V. P.; ROBERT S. LEMMON, TREASURER; M. E. MOORE, SECRETARY. PRODUCTION OFFICES, BECKERLE, TREASURER; M. E. MOORE, SECRETARY.

ALDWYCH HOUSE, ALDWYCH, LONDON, W. C. 2, GUY'S ATTITUDE, CHAMPS-ÉLYSÉES, PARIS. SUBSCRIPTIONS, \$1.00 A YEAR IN THE UNITED STATES, COLONIES, CANADA AND MEXICO, \$5.00 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONN., UNDER THE ACT OF MARCH 3, 1879.

PRINTED AND PUBLISHED BY The Condé Nast Press

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The BULLETIN BOARD

SMALL HOUSES. People live in small houses either through necessity or by choice. Both of them interest us. They have arrived at wisdom. The huge place, with its responsibilities, often makes life a burden. People in large houses are rarely masters of their homes, whereas it is a simple matter to be master in a small house.

So often the notion prevails that small houses mean cheap houses. Far from it. The well-designed small house, furnished in good taste and landscaped properly often costs more than a large mediocre house. Quality rather than size is the standard by which to judge a small house. People who know quality when they see it in a house also seem blessed with the faculty for exhibiting quality in the other affairs of life.

HOMES FROM THE AIR. The use of airplanes in selling real estate has become a commonplace in some sections and, like as not, they will eventually take the place of the automobile which young couples use today in searching out their ideal nest. We heard of one amateur flyer who did just that—went flying with his wife over various outlying districts of New York, studied the water courses and the contours and the railroads, and then, having found the spot, motored there the next day and bought their lot.

AMERICANS EN ROUTE. The notion that Americans are so satisfied with God's Own Country that they never want to leave it is fast being disproved. We have become a traveling people and at the slightest provocation (provided we have the wherewithal) will pack up and fare forth for Timbuctoo and the Seven Seas. The latest figures show that over 400,000 American first class passengers left our ports in a year—203,515 to Europe, 142,418 to the Caribbean and Central America, 5,647 to South America (this figure could well be improved) 18,517 to Hawaii, 15,170 to Alaska, 6,163 to the Orient, 2,182 to other regions and 8,805 boarded coastal steamers.

The migration to Canada was staggering. Over 3,000,000 cars crossed the border, carrying almost 12,000,000 people thither. Of those who were admitted for 24 hours or less, it has been estimated that they spent \$19,000,000 and those for sixty days \$147,000,000—an average of \$150. a person. Evidently quite a number of our good people found relief in slipping away temporarily from the exactions of the noble experiment.

These figures also indicate that people with money do the traveling—the same people who own good homes and have good gardens. Travel is rarely ever a habit with those men and women who are content to live or are obliged to live in the cheapest possible house furnished in the cheapest possible style.

SMALL BEGINNINGS. Among virtues to be extolled is patience and in no game or diversion is patience more necessary than in gardening. We visit finished gardens, see mature plants, shrubs and trees, make meticulous notes of them, order them in good faith from the nurseryman, and then receive a consignment of lilliputian affairs in small pots. Between that almost microscopic seedling and the mature plant lie many seasons of patient waiting and care. Large trees aplenty are available, and for the necessary consideration we can buy and transplant mature shrubs, but with most perennials we must start at the beginning. Many gardeners feel they have been cheated when these tiny plants arrive. They had vision of a full-grown, robust, soil-covering plant. Keep that vision, for to considerable extent gardening is a dealing in futures—and in the meantime take good care of the plant. If the perennial border looks skimpy during the first season you can always fill in with annuals. The best gardens and the gardeners that are the most loved have started from just such small beginnings.

OUR OWN STYLE. During the past sixteen years there have been published no less than forty-three books from text and illustration that previously had appeared in *House & Garden*. These forty-three volumes range in price from \$20. downward, and in size all the way from large tomos to little affairs that can be slipped into the pocket. Such recognized authorities are the men and women who write for this magazine and so comprehensive and sound are their various contributions that they well warrant permanent preservation in book form.

THE PROFESSIONS. No less than thirteen architects and architectural firms have examples of their work or writings in this *Small House* Number: from New York, J. Floyd Yewell, Dwight James Baum, Bradley Delahanty, Clark & Arms, Gerald K. Geerlings, Penrose Stout, Lewis E. Welsh, Arthur Bates Lincoln and Gerald Wilson; from Cleveland, Dunn & Copper; from Tulsa, J. Duncan Forsyth; from Atlanta, Ivey & Crook; from Chicago, Loeb, Schlossman & Demuth; from Winston-Salem, Northup & O'Brien. The decorator of the *Little Portfolio*, Mrs. Elizabeth Plunk, practices in New York and the author of the *Color Schemes for French Provincial Rooms*, Katharine Morrison Kable, in San Diego. Elsie Cobb Wilson, Agnes Foster Wright and Rose Cumming are New York decorators as is Mrs. George Herzog, who specializes in the planning and decoration of closets. Agnes Selkirk Clark and H. Stuart Ortloff are both New York landscape architects.

"RIOT OR CHIEF?" We would pity a man who especially refined mediaeval torture for the riotousness of the "riotous garden" and applied it to gardens. First, because it has become banal, and second, because any kind of riot is a riot. It is a riot. A riot is a riot. You look at plan and look at discipline and the garden that has neither thought in planning nor discipline, in execution, should not be thought about.

A lot of good thinking must be done before a good garden is made. Its design is no hit-or-miss matter, even in the most informal kinds. And when color is applied to the garden, the full force of the highest order of discipline. But even the best conceived plan may be frustrated by varieties turning out the wrong colors. If we let them try we will have a riot. Or if we let one color or one plant so predominate as to swallow up the others, we will have confusion. Discipline in gardening may be merely taking or cutting back too vigorous a plant, it may also demand its complete elimination.

Gardens are places of repose. Anything that tends to turn their orderly and gentle way into a "riot" should be sternly repressed.

A MONDAY CUSTOM. A domestic duty ancient in style is that Monday morning custom (or perhaps it is done Sunday night) of piling the soiled laundry onto an outspread sheet and then making a bundle of it by knotting the corners. This is purely Oriental, this bundle the sort you see Chinese and Indians carrying all over the Far East.

THE NEW ABOLITIONER. Abolition of human slavery in America, if we recall our history aright, sprang from New England, the section of the country that waxed fat on spinning and weaving cotton grown by slave labor in the South. Which, of course, has very little to do with this tale. For this is the story of a new Southern home. It appears that a certain affluent Northerner, having acquired a lovely acreage below the Mason and Dixon Line, determined to grace it with a house in the old Southern style of architecture. With this dream he went to his architect. It was to be a home that in every respect would reproduce the style and atmosphere of the old plantation "big house." He even would reproduce the "cook house" set apart from the main structure, and at the proper and traditional distance, the row of slave cabins. But slave cabins, as they developed in the South, had no especial architectural merit apart from their picturesqueness, and this squalor and lack of style did not appeal to the architect, so he began searching in other sections for designs of old cabins. Oddly enough, in the state of Maine, he found exactly what he wanted, and this Yankee cabin will serve for the model of the slaves' quarters on this new Southern estate. Proving, of course, that the mountain can come to Mahomet, and that we are a thoroughly united and reciprocal country!

AT YOUR SERVICE. Today's question from readers included requests for color schemes, for garden pots, for a design for an 18th Century summer house, for an incinerator capable of incinerating a family of fifteen, for electric ventilating systems, for sleeping porch window that can be opened without raising the screen, ideas for modernizing a Victorian monstrosity and three asking us to supply names for country homes. The way a light day. The Readers' service, to which you are welcome to submit problems, can answer an even more varied program than this.



The Trellis-roofed Terrace

Especially in summer, when porches and terraces become living rooms, do we appreciate the need for having the house related to outdoors. Here this relation has been achieved by a trellis-roofed porch over which Wisteria and Climbing Rose weave their vines. The home of Gardner Hazen, Rye, N. Y. Clark & Ames were the architects. Agnes Selkirk Clark, landscape architect.

Know Your Architecture Before You Plan To Build

J. Floyd Yewell

WHY do people choose the kinds of houses they do? Why, when they come to build, have they such marked prejudice for or against certain types?

To answer these questions is as easy as explaining why men and women marry the women and men they do. Love is blind, and so is much of the selection of architecture. Yet, when we analyze it, there are reasons, impulses and attachments—although unexpressed and often even unrealized and unfelt—which make us want to live in a certain style of house or think that we will be happy if we build that type. Perhaps if these reasons are set down many of us will understand our homes better and many who intend to build will have their vague notions crystallized.

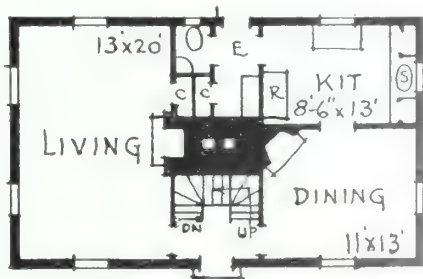
Not one influence is invariably responsible. Our selection of a style is the mingling of many influences—it may be the attachment of childhood surroundings, or the memory of houses seen on a journey, or the heritage of ancestors long since forgotten. Or it may be that our choice of a certain style is influenced because that is the style of the neighborhood, or the style chosen by people we admire and would emulate. Many times a forceful architect (and there

are such) who has a predilection for a certain style will convince his clients to adopt it. Indeed so specialized has even architecture become that if we want a Dutch Colonial house we go to an architect who has a reputation for that style and whom we wouldn't dream of asking to design a Cotswold house or a French chateau or something in the Spanish manner.

The ideal method of arriving at the kind of house you want to build is first to lay out the rooms and then to select the style of

architecture in which to clothe them. But since wives have usually the dominant voice in such matters, the process is generally reversed. The wife visualizes herself as living in a certain style of house, just as she pictures herself driving a certain style of car: engine performance and room layout are secondary considerations.

In most countries there exists no such wide selection of architectural styles as we make use of. When styles now identified with particular countries were gradually



NEW ENGLAND COLONIAL

Though having many variations, the New England Colonial house was a descendant of the Georgian—an oblong or square mass—executed in clapboard, shingles or shiplap with a rather steep, shingled roof. It was often built around one huge chimney stack. Large windows divided into small panes placed regularly gave the front façade the dignity of balance. Architectural elaboration was usually found only about the entrance (there

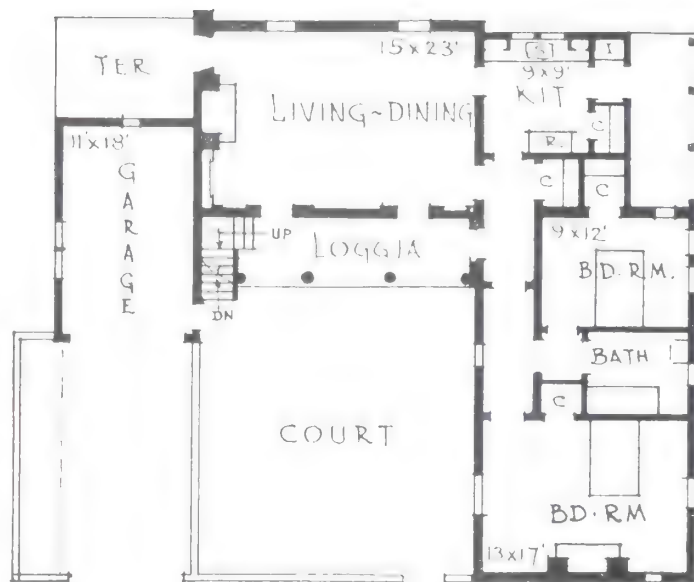




evolved they were the products of circumstances over which man had little or no control. A house was built of the materials available in the neighborhood. The tilt of his roof was decided by the elements and the material used to cover it. The thickness of his walls and the size of his windows depended on how many enemies and marauders he had to defend his home against. Some of the architectural adornment of his home was influenced by his religion; its site chosen according to his wealth and position in the land, and its appointments according to available water supply.

One by one we have overcome the circumstances that forced the great and familiar architectural styles. We are now free to build whatever style our fancy chooses. And so long as we do not offend the neighborhood by introducing the wrong style or by demonstrating bad taste in design, our range of selection is wide and varied indeed.

Perhaps the most encouraging sign of the times is the manner in which architects have learned how to give the small house some of the distinctive characteristics that were found mostly in larger houses, without making them appear absurd. There is



A SPANISH TYPE

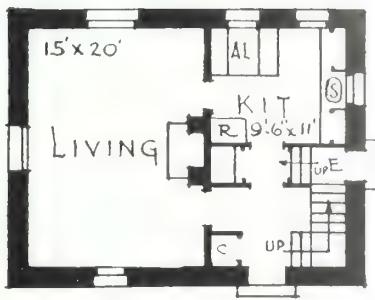
Certain distinctive features we always associate with a Spanish type of house—its low-pitched roofs covered with red tiles, stone or stucco walls, a loggia and a patio or court of which the walls connect with the walls of the house so that the main structure and its dependencies seem of one piece. Being a product of a hot country, cross ventilation and shade are both necessities. Hence the room-depth wing of bedrooms and the living room open on three sides. The loggia affords shade and the wide overhang of the eaves shades the windows. Ironwork in the form of gates and window grilles is a customary feature

no excuse today for the badly designed small house. Nor is there any excuse for building small houses of only a few kinds of styles.

There is also little excuse—save the force of necessity—for living in a house that has neither architectural charm nor personal appeal. We have enough adequate architects who are willing to design small houses; indeed many an architect today who might hesitate to undertake designing a small house made his reputation designing just such houses. The younger generation is always glad for the opportunity. The first step in being happy in a new house is to select the right architect. The second step is to know your architecture sufficiently to decide

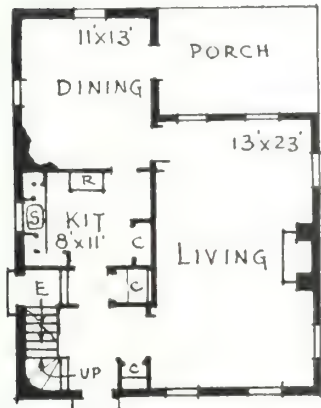
what style of house will best suit you. It will depend on your ancestry, your interests, your hobbies and the hundred and one varied influences that go to make up the individual.

On these pages are outlined the ten most familiar types being chosen for the small house today. With each is a suggestion for the rooms on the first floor so that the interior layout can be visualized. Those desiring further information may consult the House & Garden Reader's Service.



ITALIAN

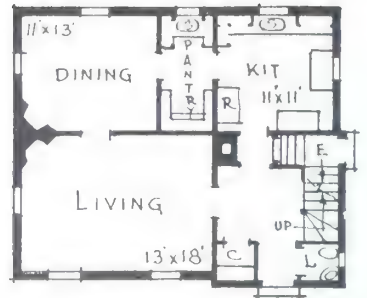
Akin to the Spanish is the Italian, only the latter style contains more reminiscences of Classical influence. There are the same almost flat roof, tiled, the same shadowing eaves and use of ironwork, but the mass of the house is different. This scheme shows a plan reduced to minimum wants of a small family



GEORGIAN

In the Georgian style many of our later Colonial homes were built. It is a style of great dignity. Brick is the usual material, often with stone trim. Windows are balanced. Little or no cornice is apparent. Chimney stacks are placed at each side. The first floor plan is adequate for the needs of a small family





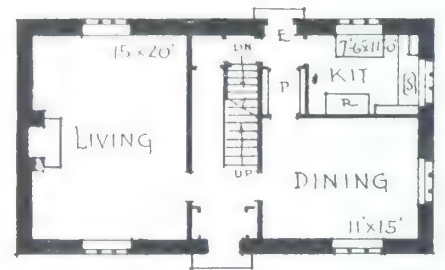
FRENCH CHATEAU

The high pitched roof is the first mark of the French Chateau type, the and a tower-like structure forming part of the house itself. It is an oblong house, built in stone, cement or whitewashed brick with a slate roof. Windows are large and on the first floor reach down nearly to the ground level.



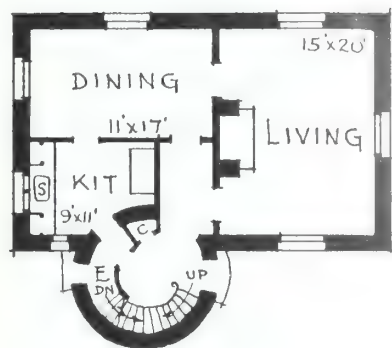
ELIZABETHAN

In the Tudor or Elizabethan times was created the half timber house: the timbers that formed an actual part of the structure were left exposed, the intervening spaces filled with brick or stucco nogging. The roof was of flat tiles. The plan above shows how the style can be fitted to a small modern house.



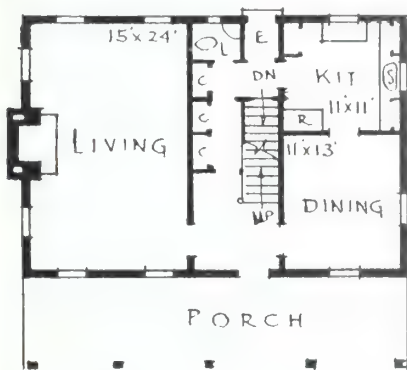
COTSWOLD

The Cotswold district of England, a picturesque rural part of Worcestershire, evolved a distinctive stone farmhouse of great beauty. Its eaves are broken by large dormers that really appear gable ends. A flat tile roof is customary. Its casement windows are set in ranges and carved stone labels appear over both the doors and windows.



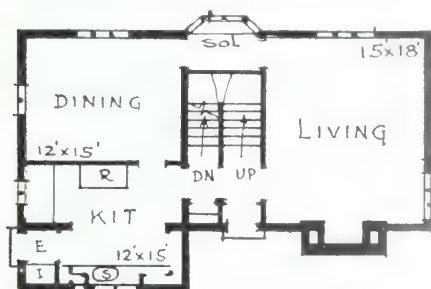
NORMAN FARMHOUSE

We usually associate an attached turret-shaped feature with Norman farmhouses. It contains the stairs and the top is a dove-cote. Stone or plaster walls and slate roofs are the customary materials used. The general proportions of the house are high, its lines tending to give it a distinctive vertical aspect



SOUTHERN PLANTATION

A chimney standing beyond the side wall of the house and a wide gallery above the first floor porch are marks of the Southern Plantation style. In more elaborate designs these features are developed in the Greek Revival style of the '40's. The first floor plan above shows a balanced arrangement of rooms



A MEDLEY OF MATERIALS

The desire for a variety of wall textures has led many architects to mingle stone, cement and half timber, and with surprisingly pleasant results. The atmosphere is that of an English Cottage. Its kitchen faces the front and the dining and living rooms overlook the garden in the rear. The chimney is made a feature



We Return To Our Beginnings And Discover Grandmothers

THE American people are discovering how important it is to have had a grandfather, that there is something about ancestry and tradition which can make life richer and can stiffen the stability of the home. Into that glamorous past we dip for inspiration. It makes our fables, it leads many of our domestic diversions. Most of us live in houses reminiscent of the past, most of us collect something from its rich and diverse storehouses. Let the body politic be assailed or show weakness, and the thoughts of the people veer 'round, as a compass to the north, to those Puritan or Cavalier or French or Hispanic ancestors who laid the various foundations of our many-sectioned country. Time has clothed them with the stature of giants, the purity of saints, the idealism of heroes, the vigor of super-men and the Heaven-sent nobility of the deity. All grandfathers were remarkable men and all great-grandfathers men far above the ordinary run of human beings today.

Opposite this romantic view lie even the new school of writers who strive to "debunk" the past, who strip from our heroes their romantic glamor and impose on ancestral home life and habit a searching test. Despite their ardor, many of these iconoclasts find themselves enmeshed by the romance of the very men and times they would denude. Stripped to the buff, Washington stands out even a greater man than when wrapped in sentimental legend; the Puritan Fathers, for all their faults, are still generally worthy of our emulation; the Cavaliers of the South have left us too rich a heritage ever to deny their capabilities. Even debunked, they were giants in those days, and despite their seemingly crude ways, their manner of living still remains far above some of ours.

The debunking process has brought to light, however, a thing that, during the glorification of grandfathers, appears to have been overlooked: an acute study of our past reveals that grandfathers wouldn't have amounted to much had it not been for grandmothers, and that around grandmothers centered most of those affairs of the home that gave it stability.

THE traditional grandmother of America falls into one of three romantic classes: either she was the meek housekeeper to an Old Testament type of husband or a hoyden who loaded guns while the men pot-shotted Indian attackers, or else a frontier mother who patiently wandered over illimitable prairie to a distant Land of Promise. These are all very romantic, yet we believe that women of those times were no different from women today and we are convinced that, due to their urging, much of the improvements made in our manner of living have come to pass. The literary barriers of carding and spinning wool and weaving it into clothes must surely have made these women rebel and urge on men to find an easier way to do it. Surely the Old Testament father, who ruled his household with a rod of iron, deserved and got more education—down that made him think more of the wife's problems and less of his own importance and pleasures.

The poor stove that heated all the room instead of the fireplace that baked your front and froze your back; the cook stove instead of the crane and its heavy pots; water pumped into the house instead of carried down from the well; the piece goods bought from peddlers instead of the rough homespun; the occasional gewgaw, the bit of velvet, the new Sunday gown and bonnet, the

better and more comfortable carriage, the easier chair, the carpet on the cold floor, the pictured wall paper, the furniture in more luxurious taste—the list could go on interminably. Think you these things would have entered the Early American home if they came merely into the masculine head? Isn't it possible to believe that in their subtle or obvious ways the women of Early America demanded them? Today we see all manner of things advertised by manufacturers who boast that their goods were required of them by the housewives of America; it is equally conceivable that the Early American home lost its primitive ways because the women of those times required better things for that home.

PERHAPS it would shock many of these legendary grandmothers should they step into an American home today—shock them with pleasant surprise. They would recognize the architecture of the house and many of the flowers in the garden; to them most of the furniture, the wall papers, the curtains, the carpets and the heating accessories—in shape at least—would be familiar. But when they stepped into the kitchen, the laundry, the cellar and the garage they would be bewildered.

Electricity or gas for cooking; machines to wash dishes and laundry and to prepare the food; foods properly canned without long summer hours of "preserving"; fresh vegetables always available by quick rail and truck transportation; beauty and sunlight and good ventilation on all sides; heat controlled by the turn of a dial; news brought by the turn of a knob; light by the flick of a switch; and ice made by plugging in a wire. How easy it all is now! How far from those dreary days of drudgery! And that ancestral grandmother, once accustomed to these improvements, might smile over those days when she fought for the beginnings of them.

SOME things, perhaps, she would miss, and by their absence point to the follies and anachronisms of our contemporary life. She used to have a Bible and a Baxter's "Saint's Rest" on the table beside her bed; one doesn't find them so often nowadays. When the family reached home they used to remark, "How glad we are to be here!" Now they ask, "Where'll we go from here?" Each child had his and her chore to do; now the little dears express their individuality unhindered and unrebuked. Moral principles were sharply defined in her day and insisted on; we flipantly question the value of many of them. People in her time, too, had ingenuity and resourcefulness; they had less done for them and were obliged to do more for themselves.

Perhaps that legendary grandmother placed in the American home today might well wonder if the good brought by the things she instituted always outweighs the evil. Ease of living and luxury can exact bitter penalties if there are absent the qualities of fortitude, industry, thrift and contentment—qualities that gave our ancestry its power.

Today we delight in collecting and surrounding ourselves with the objects used by that ancestry—its architecture, its furniture, its dishes and silver, its lights and its books and even its kitchen utensils. Why not start reviving some of its domestic virtues?

RICHARDSON WRIGHT



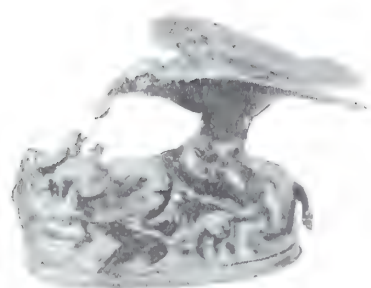
Curios In A Cottage Dining Room

Curios collected by Mary & Joseph and a more diverse collection that, assembled informally, can give a picturesque air to a room. In this cottage dining room shelves built around the window hold books and a ceramic menagerie, the walls old pictures and small objects. Arranged by Frank Dillme



"A Penny Saved..." Quaint Curios Of 19th Century Childhood

Walter A. Dyer



Now that there has become such a fad for it is interesting to look back on the days when we and our parents before us took care of the pennies and let the dollars take care of themselves. The pottery piece seems to be the earliest animal in the savingsbank menagerie. After that came the rabbit, the lamb, the watchful owl, the cunning fox, the avaricious eagle, the snatching monkey and the rest of the animal kingdom that either received our pennies through a slot or deposited them with astounding mechanical ac-

Call it a mechanical animal, but it was a mechanical animal.

WHEN I was a very little chap, nearly half a century ago, my older sister owned a toy bank which was one of the things I quite definitely recall. It was in the form of a little house, of cast iron I believe, and painted in colors. When you opened the door a little man appeared bearing a tray in his hand. You placed a cent on the tray (if you had one) and closed the door, and the little man stepped back and dropped the penny into a slot inside the house. I suppose there was some device for getting the pennies out eventually, but I don't remember about that. They were my sister's pennies, anyway. The contrivance seemed very marvelous to me, mysterious and virtually inexplicable.

A few years later I became the proud possessor of a mechanical bank of my own. It was of colored cast iron and the front was ornamented with a representation of organ pipes. On top sat a monkey in human clothing. One hand held his cap, the other an outstretched tray. On each side of him was a smaller figure, possibly a begging dog. On one side of the bank was a hand-organ crank. You placed a penny on the monkey's tray and turned the crank. Bells, somewhere inside, tinkled a sort of tune, the smaller figures turned as though waltzing, and the monkey, whose arms were jointed at the shoulders, simultaneously lifted his cap and dropped the penny into a slot at his feet.

In the bottom of this bank there was a square opening, closed by a piece of iron

that was fastened with a lock. On rare occasions, when something like a hundred pennies had been accumulated inside, you took the little key and, with excitement and ceremony, unlocked the bank and removed the stored wealth. This was taken down town by father and deposited in the big bank where it was understood to grow mysteriously so that you might go to college when you grew up.

I owned another bank at one time, but it was a weak vessel compared with these. It was of ordinary brick-colored earthenware, in the shape of a miniature molasses jug. It was hollow, of course, and the only opening was the slot through which the coins could be dropped. I believe the idea was to fill it and then break it, and it seems to me that this ceremony was performed on a grand scale in public once in connection with some money-raising campaign for the

(Continued on page 92)





In the past century the industry of toy savings bank manufacturers reached its peak. Most of the banks were made of cast iron and realistically colored. The wonderful way in which the penny was finally deposited appealed to the child's mind and so so much were these banks made that it taxed the cunning of parents to extract a cent. The style of figure usually reveals the decade in which it was made. These toys also gave birth to a moral code, for to rob a child's bank is one of the lowest forms of thievery and to take out the money after once deposited was considered dangerous to youthful character.





Whether in iron or wood, lattice and wrought iron can be to many types of houses, and add a touch of decorative refinement. The house to the left, for example, is a simple, white painted Georgian structure. Against this background is set the delicate tracery of an 18th Century wrought iron entrance portico.



Wooden lattice depends upon its design for success or failure. The French use this treillage admirably and in certain types of American homes it can also be used to advantage. Here a Colonial adaptation of the Classical Palladian motif has been applied to the end of a paved terrace on an Early American house located in Tampa, Florida.



The decorative wrought iron of the entrance portico on the house shown at the top of the page is repeated in a side porch of the same house, the black iron making strong contrast against the white walls. The panels serve also to support the roof of a side wing. It is the house of J. H. Galloway, at Winston-Salem, N. C., of which Northrup & O'Brien were the architects.



Contrary to the usual Florida usage—which is to make all homes reminiscent of the Mediterranean—the home of Walter Barret, at Tampa, is a Colonial brick house with wood trim. The house itself has porches, terraces, etc. decorated with well-designed lattice, and the various sections of the grounds are marked off and divided with lattice fencing. Eventually the latter will be clothed with vines. Dwight James Baum was the architect of the residence.

Lattice and Wrought Iron

The Lace of Many A House



FIGURE 1

Colored at five times as much as on Long Island with cattle and New England, which account for the style of the weathered Cape Cod type house behind its picket fence at Southampton, L. I. It is the home of Mrs. Christina Elliott. Rose Cumming, decorator

Into the house of New England country style furniture from the turn of the century and that of a shire gate leg table and chairs, Queen Ann low boy and a desk of maple. Curtains are yellow trimmed in apple green. The walls are honey colored

To match the honey-colored leaves of the bedstead the plaster between them is tinted the same color. On the floor is an old red needlepoint carpet with flowers in each square. The bedroom curtains are yellow and green. On the bed room is a sofa cover



Mixed Ancestry In A Cottage On Long Island

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

OLD boilers, furnaces, smoke pipes and water heaters need no longer have dirty faces. Nor need radiators and exposed piping look shabby. For the hot surfaces in every home which need not be insulated, a clear vehicle for mixing with aluminum bronze powder has been developed. This produces a coating with exceptional resistance to heat. A pound and a half to two pounds of powder are mixed with a gallon of the vehicle. Paint may be brushed or sprayed, and will dry in three hours. Surface should be cool when it is applied.

FOR VENTILATION

Indoor ventilation is more than a matter of health. It is a matter of comfort as well. Even in winter, to "air out" by opening windows is insufficient, disturbing to the heating system and inadequate to supplying the fresh air so necessary. The residential ventilating fan is not something to merely keep a kitchen atmosphere sweet. While it will do this, it also does a great deal more, not forgetting that it operates without creating obnoxious drafts.

Perhaps the latest ventilating fan is an in-built unit with a decorative dome-shaped shield or grille. No control mechanisms are in evidence. A single wall switch operates it. This fan may be easily adjusted to either frame or brick walls. It will not interfere with radio reception. Outside louvers are weather-tight and open automatically when motor is running. Motor and fan may be exposed for cleaning without removing a screw. This unit is made in several sizes.

CEDAR CLOSETS

Fragrant cedar closets are now obtainable by the bag in the form of a plaster which is a mixture of Tennessee red cedar and other ingredients. This plaster has the aroma of cedar, so pleasing to humans, but so deadly to moths. It is used only as the finish coat. Odor is lasting. The plaster is fire resisting, a desirable feature for a closet lining. When troweled down to a smooth, hard surface, the pink tinted material

sanitary, dust-proof and may be washed with ordinary soap and water.

It is readily used in the old or the new house for a closet of any form. As closets are often located under a roof or in an out-of-the-way corner the ease with which plaster may be applied is a factor. With little trouble cut-up or oddly shaped places may be plastered and finished with this material. It is supplied ready for use, with nothing to add but clean water. Permit walls so finished to dry thoroughly before using the closet.

Another "perfumed plaster" contains pine needles, wood and oils; it has the spicy tang of the woods. For closets, bathrooms, and basement and attic recreation rooms it is growing in popularity. The cellars of many old houses often have a characteristic odor which may not be entirely disagreeable but which, nevertheless, makes them more or less unsuited for conversion into dens, play rooms or game rooms. This plaster may solve the problem for the owners of such properties.

FLORIDA TRAVERTINE

Quite by chance an American quarried decorative stone, a natural travertine, has recently become available to home builders. This Florida product, discovered by a contractor while he was looking for a concrete aggregate, possesses unusual individuality and charm, ranging in color from a light, creamy buff to darker shades of grayish cast, with soft interesting mottlings.

This travertine has a finer grain than the imported travertines, with a less pronounced pitting; it is more easily cleaned. The scale of its texture is smaller than usual in stones of this type, making it possible of use in small areas and in the treatment of more informal rooms. Interior effects can be obtained which do not in any way suggest the austerity of the usual stone walled room.

Honed, semi-polished or polished finishes further enhance the decorative opportunity. There are no structural limits to the size slab which may be obtained. Structure is sound and uniform, with practically no grain to limit cutting or restrict setting. It

works easily and lends itself to the most delicate carving. It may be used with tile, brick, wood, bronze and other materials, as well as with the usual sorts of floor coverings or wall hangings.

Retaining its color value under artificial light, this newcomer is well suited to wall treatments, columns, wainscots, mantels, stair treads, interior trim, porch, terrace and other floors, doorways, vestibules and other places where a decorative stone is desired. The cost is well within the limits of the better class of building operations.

TOMORROW'S DOOR

The residence door of the future has arrived. Richard Haviland Smythe, architect and Fellow of the American Academy of Rome, has been awarded a prize for the clearest concept of just what the design of this door should be. It is a laminated door constructed of Philippine hardwood, a wood which is distinguished by a graceful, slender ribbon grain.

This door is of flush panel type, with dark, bleached and light mahogany finish. The three inch trim is of strips of the same wood. A vertical motif in modern design, suggesting the set-back of a skyscraper tower, is brought out in bleached and light mahogany finish against a dark background. These doors come in two natural shades of the Philippine hardwood, a dark and a light. They may be obtained finished in the rich, dark red that mahogany is usually stained, in lustrous walnut, or in any of the desirable intermediate shades.

A GARDEN POOL

The pleasure, beauty and interest of a Lily pool or garden pond are now easily available by means of a large vessel made of copper-steel, coated with a specially prepared cement paint. Without going to the expense of building a pool, with this equipment and a spade, a pool for Lilies, Lotus and decorative fish may be prepared in the course of an hour's time.

(Continued on page 10)



Vases of crystal, glass, porcelain and pottery in an interesting variety of size, shape and design await the beauty of the garden. (1) German crystal glass with modern painted decorations in yellow and green, 7 inches high, \$7.94. (2) Small clay basket (terra cotta), 8 inches in diameter, suitable for porch or terrace use, is effective with heart-shaped Zinnias or other sturdy stems. \$2.50. (3) Amber-colored Venetian glass with red rim. (4) Teardrop makes a perfect setting for Tea Roses, \$15. (4) Green glass Horn of Plenty, 9 inches high. Corncobs lend itself well to this type of vase, \$7.50 the pair. (5) Shell shaped dish of turquoise blue pottery, 15 inches in diameter, 4 inches high, is large enough for a Water Lily. \$27.50. (6) Hobnail-studded glass vase, 8 inches high, is reminiscent of Colonial days and is suitable for a garden path, old-fashioned garden, etc. \$8.

(7) A single Rose, blue Venetian glass vase, 7 inches high, \$7. Blue Venetian glass bowl, 3 1/2 inches high and 5 inches in diameter, with darker blue decorations, is lovely filled with Pansies, \$7. (8) Modern Lowestoft bowl of gray-white china. Red shield decorated with blue and gold stars. Blue border sprinkled with gold stars, 7 inches in diameter, 5 1/4 inches high, \$20. (9) Suitable for the garden because of its narrow width is a heavy glass vase, 8 inches high, available in rose, green, azure, ebony, topaz, crystal, \$3. (10) Contemporary German vase of white pottery with shaded green bands, 9 1/2 inches high, is handsome filled with Tulips, \$4.25. (11) Fluted boat-shaped vessel of heavy glass, 13 inches long, may be had in crystal, green, jade (opaque), celadon, blue, yellow, wisteria, amethyst or black, \$8. (12) Crystal vase, 8 inches, with gold-colored design is charming with Japanese Anemones, \$6.50.

To Hold The Beauty And Fragrance Of The Garden



(1) A green glass Spanish bottle with straw cover, 14 inches high, makes an excellent Old World setting for Apple Blossoms or Forsythia, \$6.50. (2) Reproduction of French wire basket, 10 x 13 inches, with antique ivory finish and gold trim, gold scalloped tôle container painted blue outside, antique ivory inside. Tuberous Begonia is especially suitable for this sort of receptacle, \$8.94. (3) Diamond patterned opaque glass vase, 8 inches high, obtainable in crystal, green, blue, yellow or amethyst, charming with Lilacs, \$6.50. (4) Swedish footed bowl, 12½ inches in diameter, of smoky black glass with fluted edge, is smart with Lilies-of-the-valley, \$24. (5) Fluted pottery bowl, 7 inches high, available in turquoise blue or yellow, pleasing with Snapdragons, \$3.50. (6) Unusual contours mark a hand blown glass bowl with ruffled edges, 5 inches high. Obtainable in crystal, or in crystal and green, rose or amethyst. \$3.75

(7) Replica of an early pattern Royal Worcester bowl (period 1751-1783) with brightly colored Chinese figures on white glaze desirable for English rooms, \$18. (8) Hardy Pinks compose well with a pottery vase of Chinese influence, 8 inches high. This comes in blue-green, crackled yellow, peach, blue, or oriental red, \$10. (9) Pottery vase in turquoise blue shades to deeper blue, 8 inches high. Peonies are suggested for this type of vase, \$4.50. (10) Silver lustre glass makes a handsome vase, 10 inches high, for either contemporary or traditional rooms, \$6. (11) Modern Italian pottery bowl in mauve with handles and decorations in browns and greens, 5½ inches high, 9 inches long, \$8.50. (12) Black clay vase, 7 inches high, would look stunning filled with white Freesia, \$13.50. House & Garden's Readers' Service will give any further information desired or tell where vases on these pages may be obtained.

Vases In A Variety Of Smart Designs And Shapes

Closets Planned For More Convenience

Elizabeth Hallam Bohn

AS MATERIAL possessions increase, the time which can be spent on them seems to decrease in proportion; consequently, the planning of storage room for clothes and other intimate personal appurtenances takes on real significance in home building or remodeling. Not only has style entered the closet—keying it to the room it serves through the most delightful color schemes in paint, chintz or wall paper—but ingenious devices have appeared on the market to make every inch of space yield up its full value. Everything the closet contains is right at finger's ends through the use of these time and temper saving innovations.

Fortunate is the closet owner who can boast a real window to let in the freshening, wholesome blessing of sunlight and out-of-door air! Many problems are solved before they appear when ventilation and light are automatically provided. Moths seek out darker, more congenial haunts. Clothes retain their freshness and their owner her serenity when the skeleton of voracious, dark corners and elusive garments is exorcised. Often these large closet-rooms can serve as dressing room also, with full-length mirror on the door and dressing table com-

(Continued on page 57)



View of the closet in the equipped dressing room. Closet on opposite side of the door is also shown. The walls are flesh color taffeta, trimmed in green. (Left) Section of a closet showing hanging space, hat shelves, drawers for lingerie and shoe shelves

View of the closet in the dressing room. The closet is equipped with hanging space, hat shelves, drawers for lingerie and shoe shelves. The walls are flesh color taffeta, trimmed in green. (Left) Section of a closet showing hanging space, hat shelves, drawers for lingerie and shoe shelves





HENRY W. PEACOCK

If one has a house over 250 years old, with original pine paneling intact, there is only one thing to do with it—furnish it in the ancestral style, Early American. This is the heritage and this the style of the home of Mr. and Mrs. Henry W. Peacock, at Westport, Conn. The living room, shown above, has a hand-painted wall paper depicting Early American scenes—Mt. Vernon, St. Augustine, Independence Hall, the covered wagon and such. Old French apothecary jars, such as were used in Lafayette's time, form the mantel garniture. The sofa and armchair are in soft red, yellow and green chintz. For curtains was selected red glazed percale. The furniture, of course, is old—English and Early American pieces in pine, with a few French provincial side chairs. The lamp bases are old Chinese tea canisters. In the dining room, shown to the right, the paneling and furniture are pine in our historical primitive style. Here pewter and colorful French pottery carry on the ancestral scheme. Both these rooms boast floor boards of wide pine. Elizabeth Peacock was the designer.



A Little Portfolio Of Ancestral Interiors



Partly French And Partly Early American

There is a subtle entente between the primitive furniture of Early America and the provincial furniture of France. They accord gracefully. They are the products of simple country people and, consequently, for the art house no better combination can be chosen.



From The "Welcome" On The Door Mat

From the "Welcome" on the door mat to the reproductions of the quaint old lighting fixtures, this hall breathes Colonial hospitality. On the ancient Nantucket wall, vividly painted in bright colors, you lay your head as you enter the Peacock home at Westport, Conn.



L. B. H. I.

Maintaining Your Garden In Summer

H. Stuart Ordloff

Lilies and Peonies, Gladioli and Canterbury Bells, Foxgloves and Phlox carry on the garden's color through the early summer days. Then comes the test of the gardener—the test of maintaining the garden's glory through the dog days. This article tells you what it is like to meet it.

ALTHOUGH the liveliest of June we are apt to feel that we may rest on our oars and enjoy the fruits of our prime labor in the garden. Such is not the case, however, for we must remember that many gardens present a dreary waste in mid-July and August as a result of long, hot, dry spells. Such situations can be coped with only if we continue to maintain our diligence in garden supervision.

It is to be hoped that most gardens have a wealth of annuals to supply pots of brilliant color, and scores of bouquets for indoor use during the summer months: Snapdragon, Asters, Blue Laceflower, Stocks, Zinnias and all the rest which are so effective. If we do have such things one of our chief tasks in the summer garden is the cutting off of the withered flower heads. We do this not only to improve the appearance of the border, but also to prolong the blooming period. Annuals, you know, will bloom until frost time if we do not allow them to accomplish their life work, the production of seed, too early.

Then, too, there is the staking process to be attended to. Such tall things as Cosmos, Dahlias, Lilies, Gladioli and many others which are tall or too weak to stand erect all need some protection against summer winds and storms. There is nothing more disastrous than a summer twist that will snap a plant in two. However, if the stakes are of a light and plain color, an inconspicuous color, a good green, for instance, the support will be less noticeable. Strands of raffia, not too tight, but firmly,

possibly, don't just bunch them together in a bunch, but strive to maintain a neat looking garden as possible.

It is, of course, too late for the garden to be always lying in wait for the slackening up of the gardener's vigilance. Black blight on Delphiniums, leaf spot on Hollyhocks and Rose of Sharon, and mildew on the worst of the summer offenders. The fungi cannot be cured, but they can be prevented from prevailing so often with a weak solution of Bordeaux mixture or some other good fungicide. Plant lice are eradicated by the use of nicotine solution. The red spider, which is too tiny to be readily seen, is generally present when our evergreens begin to turn brown and look extremely sick. The best remedy for these pests is a strong stream of cold water applied to the under surfaces of the leaves. Spray in this manner at least once every two weeks during the hot months.

The fertilization of plants in the summer flower garden is rather a superficial matter if we have prepared the soil correctly and given the beds a good amount of plant food in the spring. Top dressing occasionally with some quick acting fertilizer, such as sheep manure, will be effective if we scatter it about plants that are just coming into bloom. It is necessary, however, to work this fertilizer in immediately so as not to waste it in the air. Sheep manure applied in this manner will enlarge the size of the blossom heads and give them a better color.

There is nothing more disastrous to the growth of flowering plants than hard baked soil. Such a condition prevents the ready

access of both air and moisture, two very necessary elements in plant growth. Cultivation is, therefore, necessary throughout the summer, especially after hard rains which tend to pack the soil. This cultivation, however, should be merely a loosening of the surface. This keeps the weeds down and prevents the too rapid evaporation of the soil moisture under the influence of the sun's rays. It should not be deep enough to effect the root systems of the plants.

Watering is another problem of the summer garden, and it is one which is too often misunderstood. Nowadays underground systems of irrigation are solving the problem in the easiest manner, but for those of us who still rely on the hose and watering can the admonition to water copiously, instead of a mere surface sprinkling, still holds. Water until the surplus stands about in puddles. This will gradually soak down to the root level and do the most good. When we are content with merely watering the surface, the roots have a tendency to come up towards the surface in search of moisture. This, as you can readily see, weakens the plant's anchorage and causes it to be more easily affected by drought. A copious watering soaks downward and the roots delve into the soil where there is a more constant supply of soil moisture. Just after a proper watering is a good time to break up the packed-down surface soil with a hoe.

When to water is a question that is often asked. Little harm can be done if we water at any time that suits our convenience.

(Continued on page 115)

Planting A Garden Which Is At Its Best By Moonlight

Charlotte H. Newberry

A MOONLIGHT garden fancy. The Moguls and Persians had moonlight gardens—"Mellow marvelous moonlight mingling everywhere." The garden was their place of joy. Here they gave entertainments and here too they went for peace and quiet in the cool of the evening. Why shouldn't we?

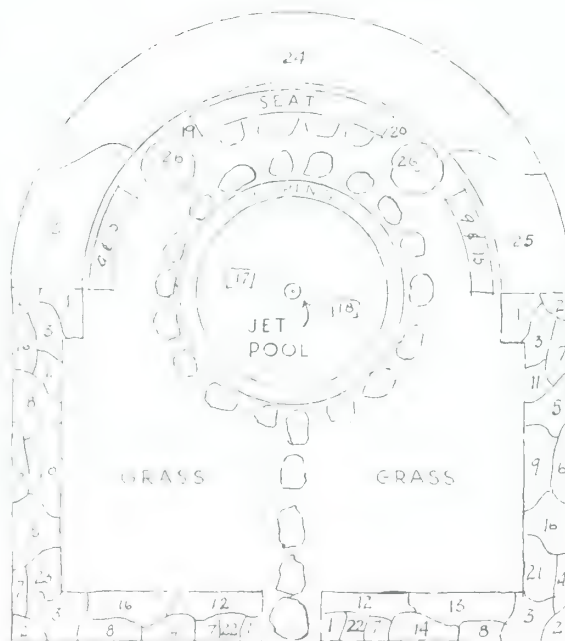
A moonlight garden should be a white garden; white flowers to catch the silvery light and green in the background to make shadows. Many artists banish white from the garden but a variety of white flowers produces a delightful effect in the daytime as well as at night. In Japan white flowers are the aristocrats.

There should be sweet smelling flowers that cast their fragrance on the evening breeze. As Elsa Rehman says, "Fragrance has a magician's power casting spells." It can lure one on to hidden pleasures. There should be spicy Pinks, fragrant Roses, Clematis, delicious Mockorange and the cloying sweetness of the Tuberose and Night-scented Stock.

Let there be a pool in your garden to mirror the moon. A little pool with place enough for a few night blooming Waterlilies and a fountain. A fountain so that you may hear the music of the water that is even more enchanting in the evening stillness.

A seat should be in the moonlight garden that it may entice you to stay. A garden is not a place to walk through but a place to linger and dream and work and live. A place to take your dearest friends when you talk with them, that they too may share the lovely thing you have created.

On the plan shown with this article the garden seat has been made the central point. This seat should be either wood or stone and should be made with a high back over which the Moonvine and Clematis may trail. On either side of this seat blue-green Irish Junipers give a spire-like effect. (These should be purchased when they are at least



1. White Funkia: *Funkia subcordata grandiflora*
2. Adam's Needle: *Yucca*
3. Baby's Breath (white): *Gypsophila paniculata*
4. White Japanese Iris: *Iris laevigata (kaempferi)*
alba plena
5. Stokesia (white): *Stokesia coerulea alba*
6. Madonna Lily: *Lilium candidum*
7. White Delphinium: *Compact white*
8. White Snakeroot: *Cimicifuga racemosa*
9. Flowering Tobacco: *Nicotiana affinis*
10. Tuberose (white): *Tuberose Excelsior*
11. Pinks (white): *Dianthus Her Majesty*
12. Petunia (white): *Petunia White Beauty*
13. Rose (white): *Kaiserin Auguste Viktoria*
14. Tufted white Pansy: *Viola cornuta Snow Queen*
15. Gas Plant: *Dictamnus fraxinella alba*
16. White Stock: *Night-scented Stock*
17. Japanese Anemone (white): *Anemone japonica*
Whirlwind
18. Waterlily (night blooming white): *Nymphaea dentata superba Juno*
19. Waterlily (night blooming cream white): *Nymphaea dentata magnifica Minerva*
20. Moonflower (vine): *Ipomoea grandiflora alba*
21. Clematis (Japanese): *Clematis paniculata*
22. Evening Primrose: *Oenothera speciosa*
23. Lupine (white): *Lupinus polyphyllus albus*
24. Iceland Poppy: *Papaver nudicaule alba*
25. Mockorange: *Philadelphus coronatus*
26. White Carolina Rhododendron: *Rhod. carolinianum album*
27. Irish Juniper: *Juniperus Hibernica*

three feet in height if possible.) If the seat is of stone it is advisable to make the coping of the pool of the same material. However, if the coping is made of concrete do not have it too high or too prominent. It is an excellent idea to stain the concrete a very delicate green that will blend with the grass. A very pleasing effect may be obtained from this treatment if it is skilfully done, but a light touch is needed.

In the small oval beds on either side of the seat Tuberose and Night-scented Stock are used together. These will fill the evening air with sweetness. On the corners of the large bed Yucca (Adam's Needle) of tropical appearance is used. In front of this is Funkia (*subcordata grandiflora*) which has large pure white flowers and bold foliage. In other spots in the large bed surrounding the lawn we find Japanese Iris (*Iris laevigata kaempferi*). This variety, pure white, has blooms of great size, at least six to eight inches across. Then we have *Gypsophila paniculata* (Baby's Breath) with its masses of minute pure white flowers. *Nicotiana affinis* or Flowering Tobacco has splendid white Bouvardia-like flowers on long terminal shoots.

These flowers are most fragrant. Tuberose Excelsior; its fragrance is renowned. Its large double white flowers are on graceful, strong stems and they grow to an immense size. *Dictamnus fraxinella*; this is also called Burning Bush because in dry weather the white flowers sometimes emit a vapor that is inflammable. Night blooming Waterlilies have a romantic sound but "night bloomer" is a bit misleading. The flowers close at midday or when the sunlight becomes strongest and open again in the afternoon. On cloudy days or in late summer when the weather becomes cooler they sometimes remain open through twenty-four hours. Moonflower (*Ipomoea grandiflora alba*) at night and during dull

(Continued on page 104)



Boxwood And The Landscape Scheme

E. H. Wilson, V. M. H.

No evergreen possesses greater all-around ornamental qualities than Boxwood. Varying in natural habit of growth, it can also be sheared into almost any form. With its very dense foliage, it is a most effective element in the landscape.

If there is one outstanding favorite evergreen, undoubtedly, Boxwood, and it has been thus down the centuries from as far back as fifty centuries in the past in Europe. Boxwood was known to the ancient Greeks, and Theophrastus ranks the wood with that of ebony. Pliny, the Roman scholar, distinguished three kinds which he called Larger, Smaller and Italian Box, and speaks of their use for topiary work. In Roman villas of the Augustine Age Boxwood was much employed in verdant sculpture and close-clipped hedges. The same practice is followed today in the gardens of the Vatican.

From medieval times onward this plant was essential in the making of any and every garden and by many modern garden makers it is still held in the same degree of admiration. And rightly so, for no evergreen is possessed of greater all-around ornamental qualities than Boxwood. Compact of habit, bearing clipping with impunity and varying tremendously in form and shape of leaf and in size and habit of growth, it is adapted for a great variety of uses in gardens. Moreover, the odor of its leaves and blossoms is unlike that of any other plant and creates a peculiar atmosphere, reminiscent of age. When Boxwood was introduced into this country we do not know,

but it was probably among the first exotics brought here. Long, long ago it was the pride of many Virginian gardens and in spite of the neglect which, through no fault of the owners, has overtaken these gardens, Boxwood remains one of the greatest treasures they possess.

When planting Mt. Vernon, Washington, we know, made liberal use of Box bushes and Box edging as did all who labored to make pleasant places during that period. There is nothing more delightful than to wander along the paths and about the lawns where old Box bushes, often veritable trees, luxuriate. Irregular, often billowy of form like dense waves of dark green, they stand unique. When topiary was at its height Boxwood was the favorite subject. Today the fashioning of plants into quaint shapes is no longer a vogue, but whatever we may think of the art we must admit that it was wonderful what designs old gardeners did create in Boxwood. The enthusiasm for gardens, which has been such a marked feature since the dawn of the 20th Century, has brought Boxwood into new prominence in this country and many an old Virginian estate has made large sums of money from the sale of its erstwhile neglected plants.

Extraordinary prices have been paid for

fine specimens. Recently in Tennessee I was told of a Boxwood tree for which the owner, a peasant farmer, demanded five thousand dollars; he had already refused an offer for half this amount! Wealthy people on Long Island and elsewhere (and they are to be commended for what they have done) have spent enormous sums of money in bringing large Boxwood bushes from the South and planting them in their new homes. Boxwood produces not only immediate effects but gives a sense of age beyond that of any other plant, so we need not wonder why people past middle life in forming a garden want to have something that fits in with their own age and thoughts.

Now, the common Boxwood, and by this is meant the one with which most people are familiar, is native of Europe, being doubtfully considered indigenous as far north as Box Hills, Surrey, England. It favors chalk and this fact may have something to do with the difficulty people have in causing it to flourish in the acid soil of New England. The greatest difficulty, however, lies in the climate, something which cannot be controlled. It is true that in the vicinity of Boston and at least as far north as Salem, Massachusetts, some old and very fine Boxwood bushes may be seen, but their presence is no real exception to the rule. Some peculiarity of situation probably accounts for their presence, for it must be admitted that strictly speaking the

(Continued on page 104)



MAISON L. BOND, HOWELL

One of the most pleasing usages of Boxwood is in formal gardens where the bushes are clipped to form dense, uniform edgings for the beds. Borders may be of practically any desired height and they have the advantage of looking well every month in the year.



When allowed to take its natural form the Boxwood hedge becomes pleasantly irregular. To walk between two such living walls as these when a warm sun is drawing out their peculiar spicy fragrance is an experience long to be pleasantly remembered.

How To Grow Small Campanulas

In Summer Rock Gardens

Louise Beebe Wilder



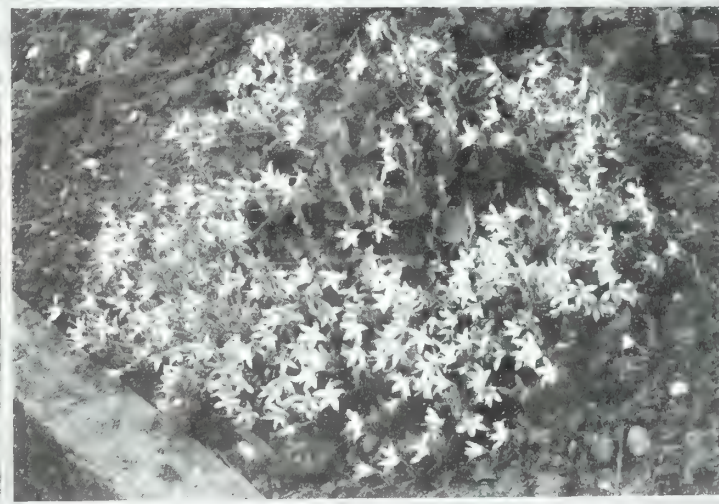
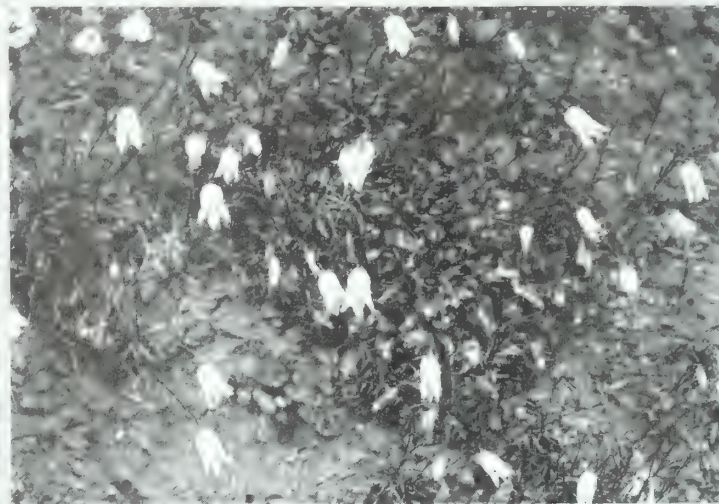
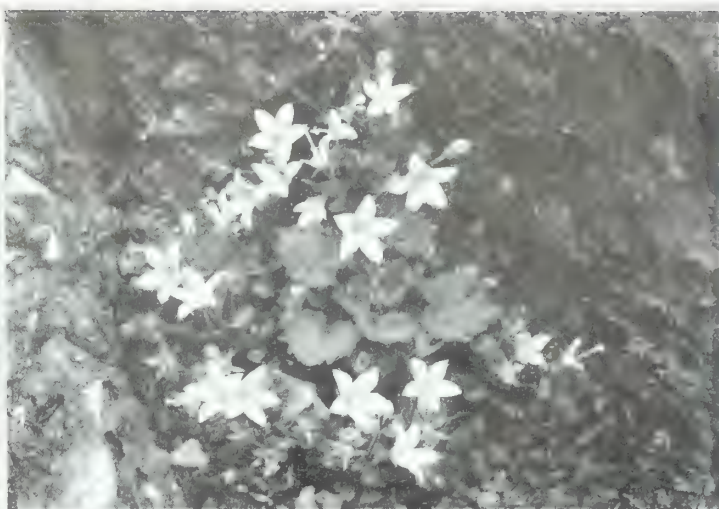
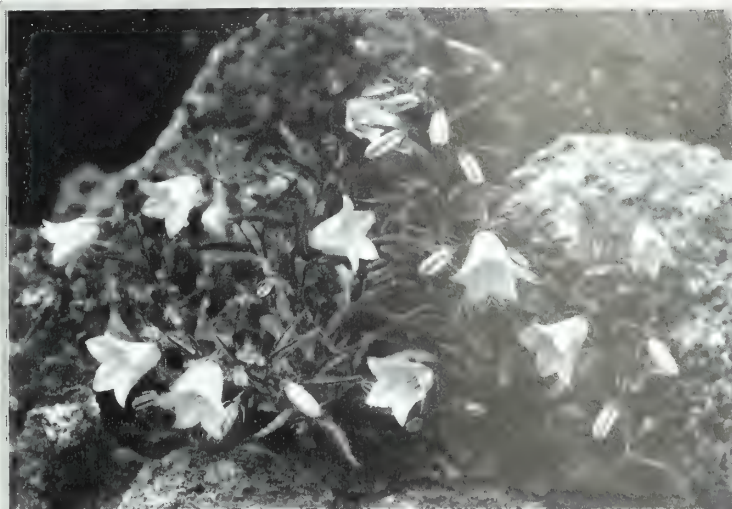
CAMPANULAS may be said to belong to the summer. A few flower in May but for the most part they take up the story where the Pinks and Saxifrages leave off and carry it along into the autumn. For this reason alone they would be indispensable. But there are many other reasons for growing the little Bellflowers. They are useful in a wide variety of situations and they are quite enchanting. I have never met with but one kind that was not delightful in its own way, and perhaps it will be wise to dispose of this one immediately. The name is Marion Gehring, said to be a form of *Campanula punctata*, but it has lost the distinct and pleasing personality of this Asiatic species and appears with a swollen, soiled-looking white bell, unhealthily spotted within, and with the predatory manners and habits of the proverbial Hun. Once you have let it into your garden, particularly your rock garden, it is not at all likely that you will ever be rid of it. This is intended to be a most earnest warning. There is always war raging in my rock garden against this pink invader, and so far the Lunels are all to the enemy.

But to speak of pleasanter things. There are a vast number of delightful small Campanulas suitable for use in the rock garden. Some of them are the friendliest creatures imaginable; others take considerable wooing. There is a strong family likeness among them, yet there is also great variety of feature and habit. Some are perky, upstanding little plants, some neat little bushes, others scramble or lean about, and still others sit in a neat and tidy tuft. In some cases the blossoms are like blue stars gazing at a firmament from which they have just fallen; again they are shallow cups; again, and more often than not, they are bells of various sizes and designs. The colors range through blue—always with a strong admixture of gray—to purple, lavender and lilac to white. There are a few species with yellow blossoms, and the Canterbury Bell, too large to get into this article, is the sole example of a pink Campanula.

A great many Campanulas are very little fussy as to their diet, thriving in well-drained, gritty loam of a nourishing character. There is some talk in high places of lime haters and lime lovers. When such eminent doctors as the late Reginald Farrer and A. E. Edwards (in charge of the rock garden at Kew) disagree it is difficult for the small fry among us to know what

(Continued on page 106)

Two miniature Bellflowers that are worth care and effort to attain. The upper one is *C. speciosa*, growing on the moraine where it makes a hearty rosette above which strong stems carry the purple bells to a height of six inches to a foot. It is a plant of the Pyrenees that is at home on limestone cliffs in stony soil and may spread by means of underground stolons. The lower plant is *C. pusilla*, running riot in a rock wall. This, too, is a lime-lover, preferring a dampish well-drained place in the sun where it can shake out its showers of little gray-blue or white bells. It grows scarcely an inch high, but where the soil is full of little stone chips and otherwise suitable it thrives enchantingly



Reinhold A. Malby

Reading from top to bottom, these Campanulas are *C. stansfieldi*, *C. barbata alba* and *C. portenschlagiana*. The first is distinct and alluring, a July-flowering hybrid with warm purple bells and a rather yellowish-green tone in its pointed, narrow leaves. *Barbata alba* is a somewhat difficult biennial, but its height, hairy leaves and large white bells combine to give it true desirability. It is a variation from the exquisite blue-flowered type. *C. portenschlagiana* grows but a few inches high but spreads to the diameter of a dinner plate. Side by side with the brilliant blossoms of *Dianthus neglectus* its deep purple bells make a fine show of color when they open in May. It likes gritty, nourishing soil that is not too dry

Beginning at the top, *C. garganica hirsuta alba* is a hairy-leaved form of one of the finest low-growing Bellflowers. Its mat of little tufts lies close to the ground, which should contain lime and be in a sunny location. In the center is the lavender-flowered *C. excisa*, coming from the Simplon Alps and liking a moraine. This is a very small species with tufted, rambling habit—not at all easy to grow, but worth all the trouble it causes us. The picture at the bottom is of *C. garganica*, a lovely star-flowered type with blue blossoms growing on short stems in great profusion. There are several forms of *garganica*, all seeming to relish lime and plenty of direct sunlight. The soil for them should be supplied with stone chips

The Reason For Extras

On The Building Contract

Arthur Bates Lincoln

ONE factor which comes to haunt the minds of every inexperienced home builder more than any other is the extra. The layman has been led to consider the extra, like the measles, a thing to be avoided. He has heard that an unscrupulous builder will often secure a contract at a low bid, because he can make an exorbitant profit from extra charges for work omitted from the plans and specifications, and necessary to properly complete the building. Therefore he instructs his architect that everything must be in the original plans and specifications, that he will absolutely refuse to sanction any changes after the building contract has been signed.

As I review my building experiences, however, I am inclined to look upon this much maligned item as something other than the important cog left out that it frequently appears. The most usual reason for the extra is because the owner has changed his mind upon some point. This need not at all be a discredit to the client; in adjustment to meet special or unexpected conditions may be in order at any time.

After weeks of study over sketches and data which show what the owner hopes to accomplish in his home building venture, the architect finally achieves an acceptable result; working drawings are completed and specifications written. While these may be made iron-clad, it has been my experience that such procedure is very unwise. To show a few reasons let us continue the typical case begun above.

The contract is let and work starts with the excavation. The builder may encounter rock, the amount of which no one can anticipate with accuracy. We know that such rock must be blasted out for the foundations, but it is not practicable to assume before the signing of the contract just how much space the rock will probably occupy. It would be a foolish gamble to pay a stated price on such an assumption, for in one instance there might be very little rock while at another time the entire site might be bed rock just a few feet below the surface. Therefore it is customary for the

builder to allow for rock blasting and removal, the actual charge then being based upon the yardage of stone removed. This is one type of an extra. Where rock blasting is encountered the wise home owner will reduce to a minimum the amount of cellar space and thus lessen this charge.

With the completion of the foundation the first floor beams are placed. Almost all houses are too wide to extend the floor beams or joists entirely across from outer wall to outer wall without some interior support. A wood girder under the inner ends of the beams has been found by many architects to be admirably suited for this duty, spanning between iron columns, and such may be the arrangement under the contract. The owner may have his mind set upon a steel girder for this function, but had not thought to express his opinion earlier. The wood girder will do the duty capably, but if he will never rest easy in mind unless steel is used, the logical thing to do is to arrange for the change. If a steel girder had been originally specified, the building cost would have been greater and the builder is justified in making an extra claim to cover the cost of removing the wooden girder and replacing it with steel. Such an extra is not a monster, it is a benefit in disguise, for this change of the contract permits the owner to retain his permanent peace of mind through the many years he will be living in this house.

Despite complete data supplied to the architect during the preliminary stages in the preparation of the plans, the owner is liable at any moment to pick up his favorite magazine and learn from an article or advertisement about a new product on the market. If it appeals to his imagination he will wish to have it in his home. This situation is just as liable to come up after the contract has been signed as before. It takes four to six months to properly complete a house, and new products are brought into the market every month. Where a new material is desired by the owner and can be readily incorporated in the house, the logical action is to establish the amount of extra cost and put it in. Why compel

every home to be four or six months out of date at the time you move into it because the contract was signed that length of time back?

As the house grows up to the roof enclosure one repeatedly discovers that building is not akin to a machine-like job of turning out another motor the exact replica of a million others. There is variety even in such details as laying up bricks or finishing the stucco on sidewalls. If the owner did not insist upon rust-proof metal for the roof flashings and valleys, he may reconsider before the metal is applied. Perhaps there is a little fund somewhere which can be called upon to finance its adoption. If so, an arrangement for this minor change can be made. This will involve a slight extra cost of course, but it will not be great if the less permanent material has not yet been installed, probably not any more than the cost difference would have been in the original contract. There are many instances where the owner insists upon drastic economy during the preparation of the plans, but after the contract is signed decides that he can spend more money where advisable. This has even resulted, in one instance of my recollection, in the introduction of a second bathroom, the provision being made before construction had proceeded too far. Here is another beneficial function of the extra.

When building a home friends will often prove disconcerting. While helpfully suggesting improvements, they will sometimes ridicule arrangement of rooms or disparage choice of materials in the course of expounding the advantages of some pet idea of their own, until you begin to feel that maybe they are right. You may even be convinced that they know more about it than your architect or builder. This person, who tried to change your mind for you, is a potent cause for the drastic extra, for if you are not thoroughly sold in your house program as outlined in your contract, you are surely heading into a storm of extras.

Contrary to popular belief, architects and builders do not relish the extra any more

(Continued on page 24)



The slope of the plot enabled the architect to put the garage on a level half-way between basement and first floor. Above the garage are the servants' chamber and bath, communicating with the pantry. In addition to the usual service rooms, the basement contains a work room and a large play or party room boasting a fireplace. Both these look upon the lower terrace. The entrance hall houses the stairs to the second floor, behind which is a small wash room. Opposite is a coat closet. An arched doorway leads to the living room, one step below the hall level. Directly behind the living room is a small sun room and to the left is the dining room. The kitchen is at the front of the house and may be reached from the entrance hall. On the second floor are three bedrooms and two baths, one attached to the master's room. A deck outside the owner's bedroom creates a pleasant porch.

**In Stone, Stucco And Timber,
A Good Suburban Combination**

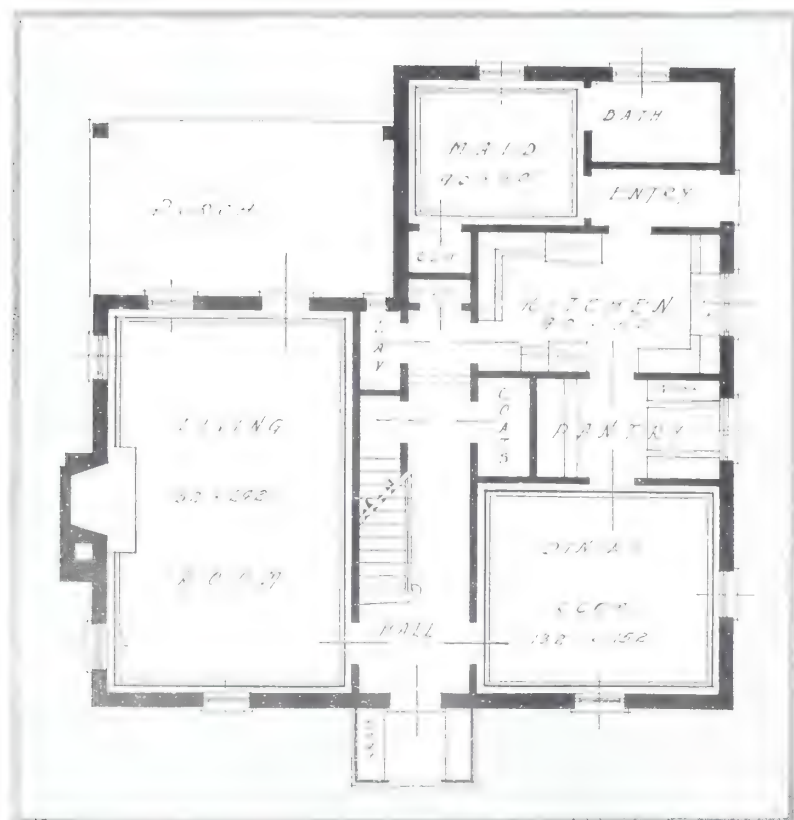




Though distinctly American in feeling it is clearly evident from a glance at the home of Charles W. Miller, at Woodland Terrace, Mt. Vernon, N. Y. that its immediate ancestry was the English cottage. A seven room house with two baths, it covers an area of 38 feet by 48 on a plot 100 by 126. To insure coolness in summer and warmth in winter it was constructed of two four-inch concrete walls spaced an inch apart. The roof, which is properly insulated, is covered with black graduated Vermont slate. The cellar is finished off with a billiard room, laundry and storage rooms. On the first floor is a large living room, exposed on three sides, with enclosed porch; the dining room, kitchen and maid's room, compactly arranged to make for convenience and comfortable living

Gerald Wilson, Architect

Concrete And Slate Make A Substantial Suburban Home





Apart from the dormers that break the front roof, the ascending dignity of the outside chimney stack and the Colonial type latticed portico, this house has very little architectural decoration, yet its mass and the arrangement of its windows have given it dignity and a livable quality. Inside the walls are plastered and covered with Colonial papers, the woodwork being painted Colonial white. The three bedrooms that cover most of the second floor area have the desirable cross ventilation and an abundance of light. Seven closets give this house ample storage space. With its masonry foundation, this house cost in the neighborhood of \$27,000. Reproduced in wood frame with stucco veneer it would, of course, be much less expensive. However, nothing is wasted in this house.



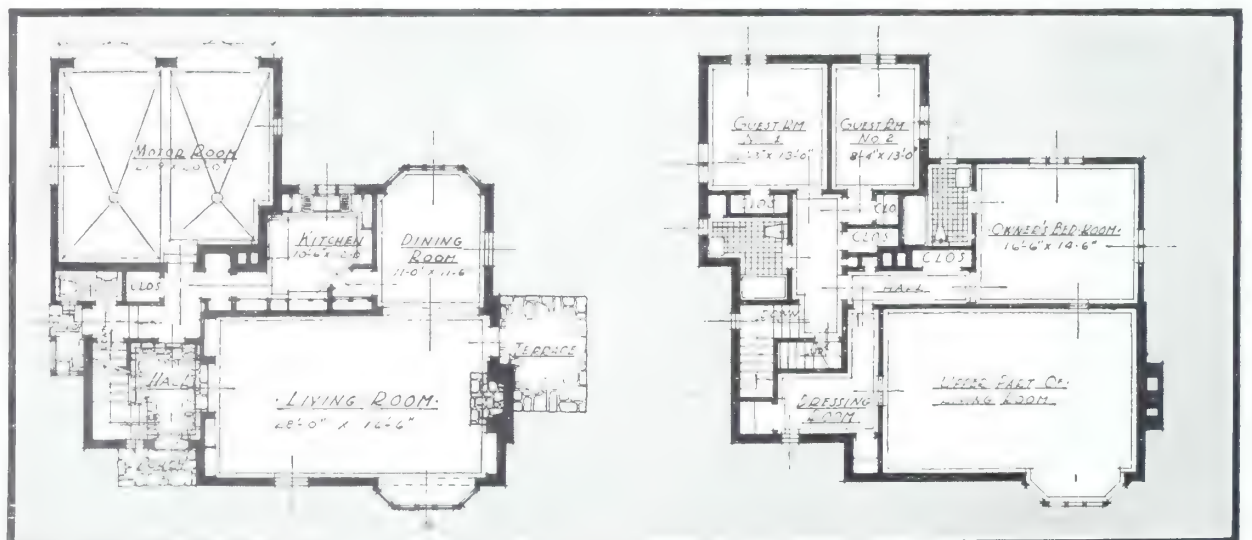
**The English Cottage Type
For A Medium Size Family**



Margaret Brooke White



That the Elizabethan style of half-timbering is applicable to the small house is proven by the home of J. E. Williams at Shaker Heights Village, Ohio. Its walls are laid up in brick with an occasional pattern and the entrance door and window trim are limestone. On part of the second story and on the gable ends, half-timbering with stucco nogging between beams has been introduced



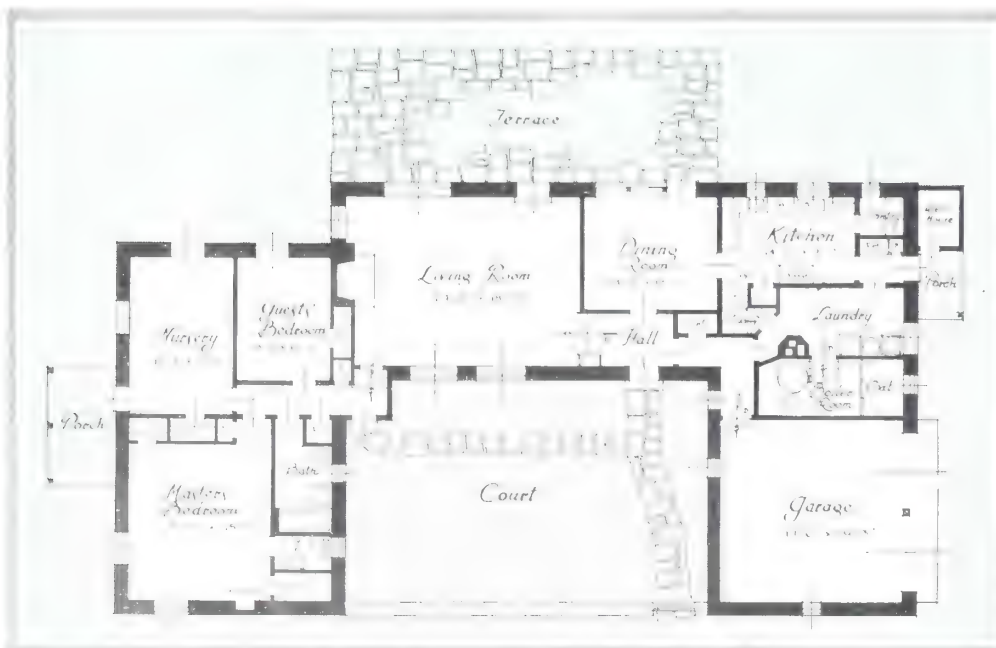


It will be noted on the plans that the space for cars, when this is a part of the house, is no longer a garage, it now assumes the title of Motor Room. Over this room are two guest chambers and bath, with the owner's bedroom to the side. The living room, which extends to the roof, is the feature of the interior. A room partly paneled and partly beamed and plastered, it has the architectural style and dignity that characterize the exterior. Into one end an organ is built. Off this living room is the dining room with its bow window. The kitchen is of easy access. From the paved hall one can go directly back to the motor room.

Dunn & Copper, Architects

An Elizabethan House

In A Cleveland Suburb



We have gone a long way from the ugliness and banality of the bungalow, from that day when the one-story house at the house of a story and a half need be architecturally bad. The residence of Kenneth Dean at Darien, Conn., is an evidence of the advancement in design and taste. Its immediate architectural ancestor was the English cottage, whereas some of its construction goes back to Roman times. For the Romans laid up their walls in wooden forms, much as we lay up cement today, and in this manner were these walls built. First the window frames were put in position, then the forms set and the stone laid carefully in them, and the back of the stonework finished with cement, making a thick and substantial wall. The projecting gable ends of the house are finished with broad elm planks stained to a rich brown.

A One-Floor Small House Of Simple Construction And Meritorious Design



The house is set in an old apple orchard and the courtyard is built around one of the trees. From this court are two entrances: one into a hall that opens on two steps leading to the living room and giving access to the dining room and the service; the other, in the corner, is the children's entrance, a corridor leading directly to the nursery. The plan affords cross light and ventilation to the rooms—the bedrooms in one wing; the living and dining room and hall in the middle section; the service and garage in the other wing. Over the garage are two servants' rooms and a bath. The house has no cellar so that the heating unit is located off the laundry. Walls throughout the house are tinted sand-finished plaster. The windows are steel casements and the outside lintels gnarled beams. In the living room the ceiling goes to the roof, which is finished inside with pecky cypress. The floors throughout are laid on sleepers over concrete. The roof is old slate in natural grays and black. A paved terrace at the rear of the house looks back through the orchard, affording the family a secluded outdoor room. Foundation planting of shrubs ties the house and terrace

Lewis E. Welsh

Architect





FIG. 10.



This was designed by Paul Gray at Locust Valley, L. I. is a native farm-cottage, reproducing in both its exterior design and interior furnishings the style and taste of its era. Bradley Delehanty designed it and Elsie Cobb Wilson did the decorations. Its walls are of half-painted white. An entrance door that faces the garden has been designed after the general type found on Long Island. From the side porch a covered path leads to an outside building, built in the same style as the house, which contains a study and an extra living room.

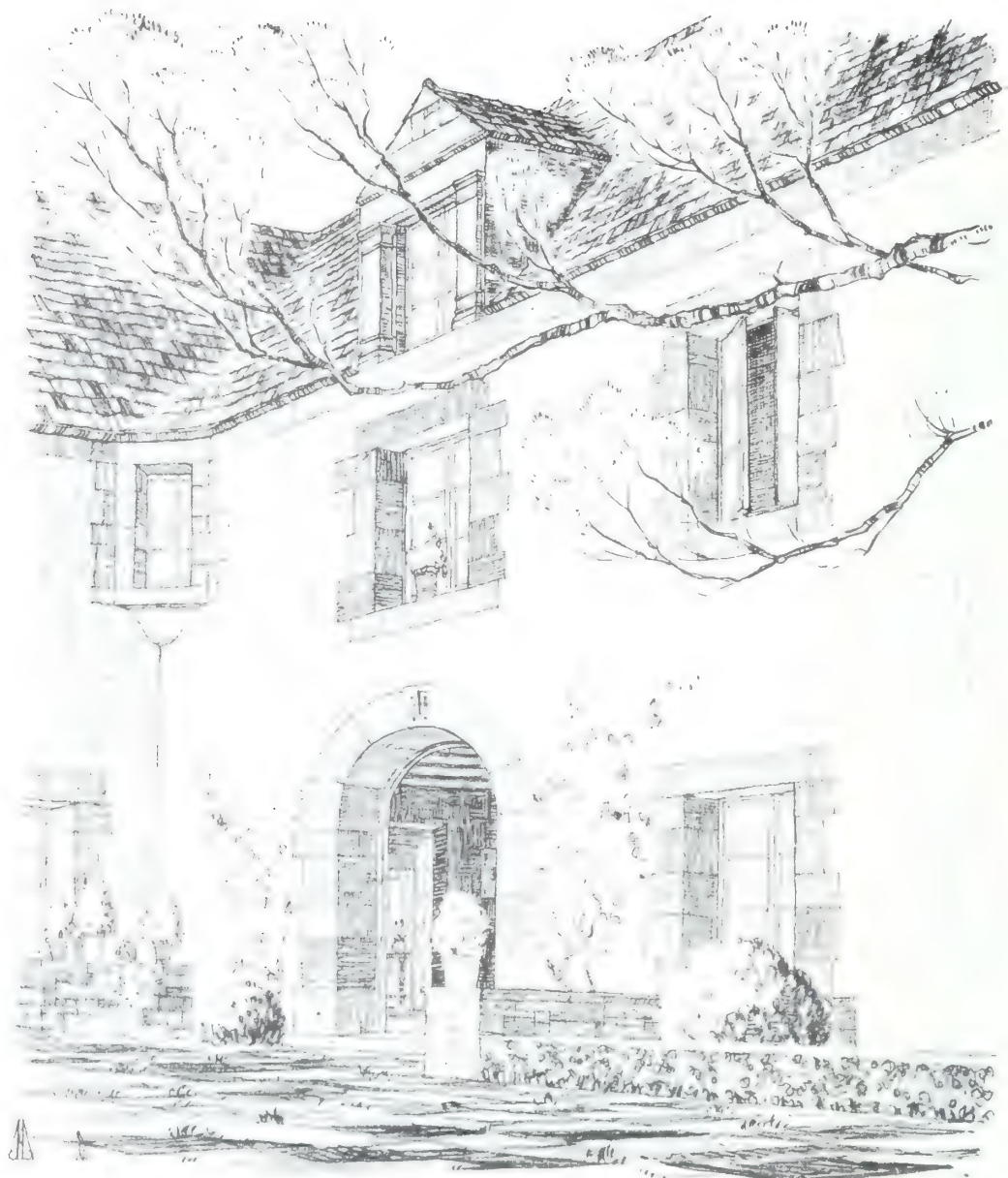




One large room serves for both dining and living room. On its walls is a landscape paper with gray ground and green foliage. The curtains are gold silk. Centrally placed against one wall stands a fine French provincial cupboard lined with a yellow flowered chintz. The armchairs, which are French provincial also, are covered in red chintz; an American Empire sofa has a covering of old gold silk.

A Long Island Farmhouse Continues Its Tradition

Bradley Delchanty, Architect

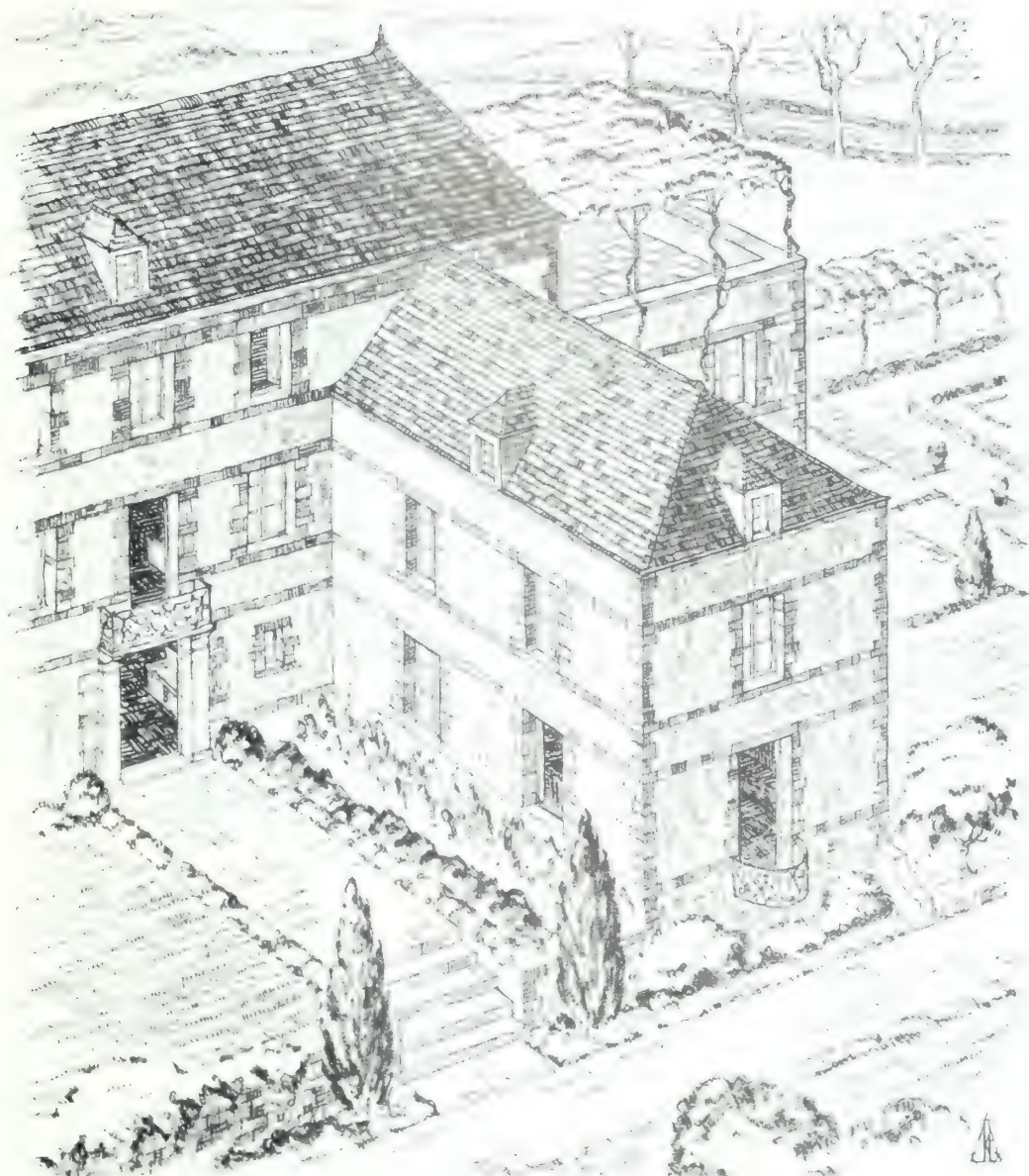


The delightful effects obtainable through the use of wall, which combine plaster and stone are no better illustrated than by the portion of a house at Pont Aven, Brittany, pictured at the left above. It is difficult to conceive of stone and plaster being more simply used, and probably therein lies the secret of its real charm. In the sketch, typical French details adapted for American use have been assembled upon a rather large residence employing walls of authentic Breton precedent.

A desire for a projecting circular staircase is often given up because the cost of the customary conical roof is found to be prohibitive. The photograph at the left illustrates an original assortment of design features seen from a courtyard at St. Jean-L'Éclair, where the inexpensive means of extending a house roof directly down over a circular tower proves a practical as well as an interesting detail. Alongside this is sketched in adaptation, as it might be used in this country.



Distinguished Features Of Breton Architecture



For the large rambling house of varying heights and many units, which consequently has a tendency to appear restless instead of unified and reposeful, the horizontal band courses of the Concarneau, France, house at the right above offer a simple solution. Accenting the horizontal has the effect of bringing a structure into closer relation with the site, and, when the horizontal accent is continued through all units, of joining the various masses together into one finished composition.

The pitted gray granite stonework of another Concarneau residence presents an unusual means of joining first and second floor windows to overcome an undesirably low aspect. For such informal American houses as the one at the right, the vertical emphasis of this Breton detail will be helpful. Stucco texture is important—when too smooth, walls acquire severity and if extremely rough they appear consciously striving for effect. Photographs and drawings by Gerald K. Gehring.



**Provide Inspiration For
Our Residential Design**



Spool beds of American origin, especially when in maple, give a truly rural atmosphere to country bedrooms. Here the walls are blue-green paper and the apricot chintz has Early American scenes. Elsie Cobb Wilson was the decorator.



For small rooms, low-post beds are in better scale than high four-posters. In this room they are set on a gray floor spattered pink and green. Walls, woodwork and ceiling are soft pink apricot. MacAlister and Alvord, decorators.

A sense of added space is given this bedroom by the modern lattice paper. Against its background are set low, painted beds with cane head-boards and a dressing table, stool and an armchair, all covered in a flowered chintz. As there is so much pattern in the room the curtains are made of a plain glazed chintz. Loeb, Schlossman & Demuth, architects.



Simple Taste For Country Bedrooms

For a room in the Early American taste, no type of bed is so attractive as an ample four-poster, provided the room affords sufficient space. If a light airy effect is desired, hangings may be of organdy, dotted Swiss, voile, net or the new rayon voile with contrasting dots. More sophisticated are curtains and valances of flowered chintz, linen, silk, sateen, or a combination of materials

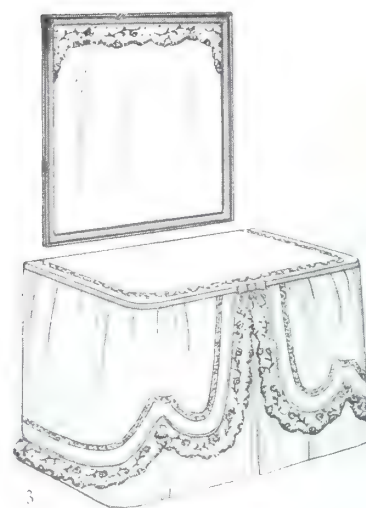
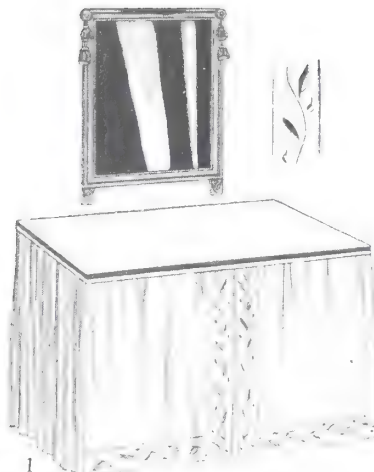


The pictures on this page show two outstanding types of four-poster beds. In the upper illustration the bed is mahogany with reeded posts and a square tester; hangings are plain tone taffeta. Below is an earlier type, of maple, with curved tester hung in dotted muslin edged with cotton ball fringe. Both are in the C. V. Rainwater residence, Atlanta, Ga. Ivey & Crook, architects



Tebbs & Inghel

Four-posters In The Early American Manner



EMBROIDERED

1. Light yellow taffeta, with band of embroidery in chartreuse, salmon and green forms the skirt of this dressing table. The ends are of plain taffeta. $1\frac{1}{2}$ yards of taffeta are required.

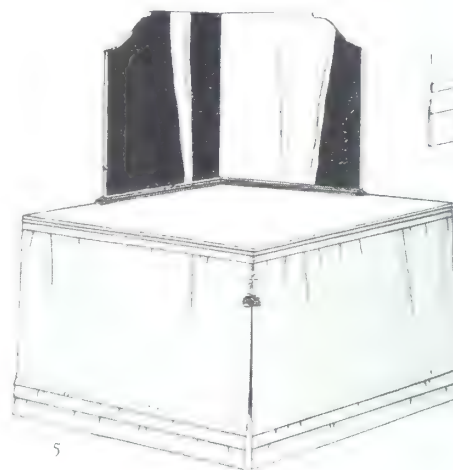


BALLED

2. Yellow chintz with red ball fringe around skirt top, sides and bottom. On front and bottom panels separate balls are sewed. Mirror may be rustic wood or Italian painted. $3\frac{1}{2}$ yards of chintz.

LACED

3. Cream soft moire with thin black thread lace. It requires a 3 inch ruffle and a 1 inch insertion. The skirt is slightly frilled. The top is finished with a soft yellow velvet ribbon. 3 yards moire.



SMOCKED

4. Magenta silk smocked in emerald green, with box-pleated ruche bound in green, $3\frac{1}{2}$ inches. Mirror with wall paper border in green and magenta. $4\frac{1}{2}$ yards magenta and $\frac{3}{4}$ yards emerald.

TUCKED

5. A blue chintz, diamond draped table designed to go in front of a window. The tucking is $1\frac{1}{2}$, $2\frac{1}{2}$ and $3\frac{1}{2}$ inches deep. Slight fullness gives best appearance. Table covered at back. $3\frac{3}{4}$ yards.

RUFFLED

6. Green organdie, with $2\frac{1}{2}$ inch plissé ruffle at top of skirt and $3\frac{1}{2}$ at bottom is the simple style of this dressing table. It is lined with green sateen. Mirror has green stars. $4\frac{3}{4}$ yards of organdie.

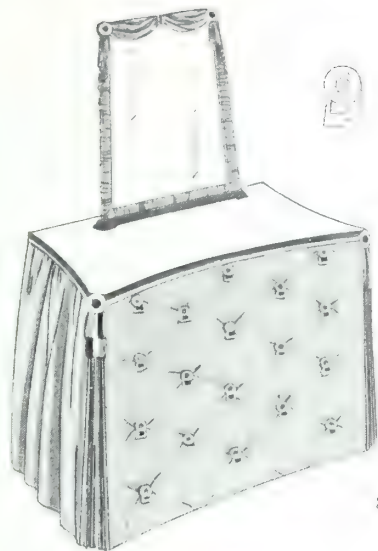
BANDED

7. Tan chintz with a 3 inch band of blue and 1 inch of peach at the bottom. A narrow banding of both colors at top of skirt. Blue painted mirror. 3 yards tan, $1\frac{1}{4}$ yards blue, $\frac{3}{4}$ peach.



A Dozen and One Ways to Drape A Dressing Table

Designed By
Agnes Foster Wright



8



9

These tables are 30 inches high and vary from 16 inches to 29 inches deep and from 27 inches to 36 inches long. Materials are approximated at 50 inches wide when yardage is given

TUFTED

8. French blue silk with red and white rosettes as indicated in detail. Corners are pleated, no fullness in skirt, which is lined with flannel. The mirror is draped in blue. $3\frac{1}{2}$ yards blue silk needed

QUILTED

9. Lavender chintz quilted in plum stitching, either by hand or by machine and bound in plum. Skirt very slightly frilled and put on with band of plum at top. 3 yards of chintz are needed

CORDED

10. Apricot taffeta, with skirt corded at top with a $1\frac{1}{2}$ inch heading, and a 3 inch ruffle corded at the bottom. The skirt is made quite full and the ruffle scant. For this use $4\frac{1}{2}$ yards of taffeta

GATHERED

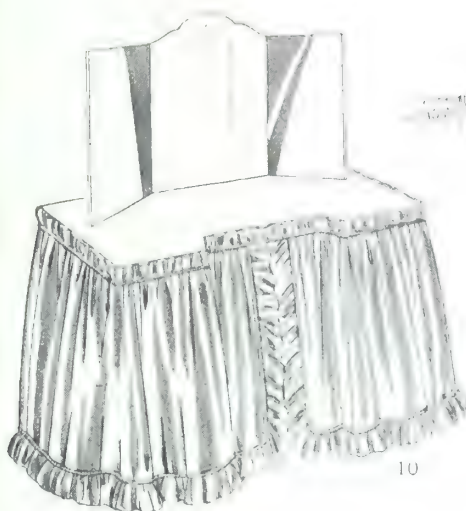
11. Figured chintz gathered at top, with $1\frac{1}{2}$ inch binding of green and a red piping is the simplest kind of dressing table to make. Mirror covered in chintz. Three yards chintz, $1\frac{1}{3}$ yards binding

PUFFED

12. Figured silk with $1\frac{1}{2}$ inch puffing at top of skirt, 1 inch puffing 8 inches from the bottom and $1\frac{3}{4}$ inches at bottom. The puffing is also tacked around the skirt as a border. 4 yards of silk

BEADED

13. Light blue and white changeable taffeta with blue and white opaque beads sewed on the draped silk swags makes a lovely combination. The skirt should be very slightly frilled. $4\frac{3}{4}$ yards silk



10



11



12



13



FIGURE 12. (Continued)

House In Yellows

The pattern in the living room house is a toile de Jouy with tan and mauve; dining-room, yellow with brown and white; bedroom, blue, mauve and white; and the bathroom, yellow.

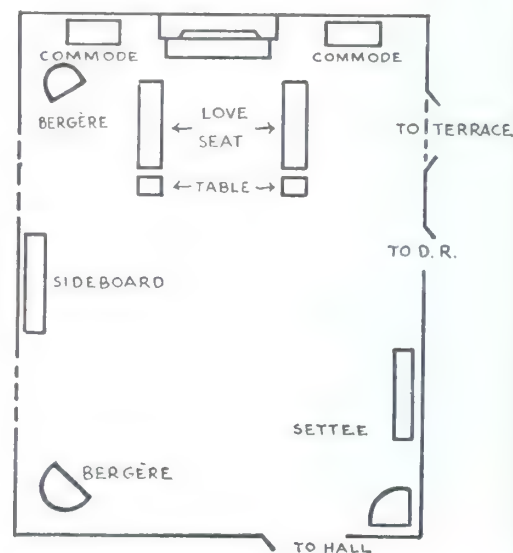
At the right is a suggested plan for the arrangement of the furniture in the living room of the house in yellows. The color scheme and a list of the various pieces of furniture and other furnishings for this room are mentioned in the accompanying article, as are those for hall, dining-room and one bedroom

Wall Papers Suggest Schemes For French Provincial Rooms

Katherine Morrison Kahle

THE exterior of the picturesque Norman cottage type house, with its freshness and originality, its white stucco towers and altogether winsome mien, gives the beholder a suggestion of the charm to expect within. Often it is with some disappointment that one crosses the threshold and finds a bare, colorless interior. Whitewashed stucco walls when used in peasant houses on French soil were enlivened and warmed by colorful textiles and much shining copper. Contrasted with these, modern plaster walls often give a cold, unhomelike effect because of the absence of strong warm color. When we possess such interiors there is nothing which will so quickly create warmth and a lived-in atmosphere as the use of figured walls.

Indeed, the architecture and simple homelike warmth of the French provincial house immediately suggest the use of wall paper. Wall paper, like the peasant house itself, had an humble origin. It was invented to take the place of sumptuous textiles and was called the "tapestry of the poor". With wall paper indigenous to French soil, and with long years of popular use in French houses, it is only natural that we find a long and varied list of patterns and colors to choose from, for the simple cottage type of



house as well as for the more pretentious mansion. There are the rococo patterns of Louis XV, with bow-knots and medallions and cartouches, and landscape and pastoral scenes. The pastoral sentiment is also portrayed in the delicate *Toile de Jouy* papers. Then there are the more dainty stripes and graceful garlands of flowers of the period of Louis XVI, and the stars and wreaths and simple diaper patterns, large and small, of the Directoire and Empire periods.

The following suggestions for the furnishing of two houses in the French provincial manner are based upon furniture and materials available in the shops. In every instance the wall paper has been chosen first and forms the basis of the decorative scheme. Not only is the color scheme harmonious in each room but particular thought has been given to the color relation of adjoining rooms. In each house a scheme of decoration is suggested for a hall, living room, dining-room and bedroom. The predominating color of the first house is yellow, that of the second, green. Papers for the former are shown on the opposite page along with a suggested arrangement of living room furniture.

HOUSE IN YELLOWS

HALL

Wall Paper: Stripes of green and orange upon a dull white ground.

Trim: White slightly antiqued.

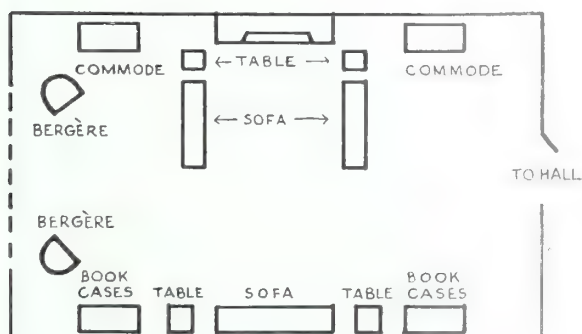
Curtains: Chintz with yellow ground shading into orange, and diamond pattern of blue-green cords and tassels.

Floor: Deep blue-green tiles or linoleum.

Furniture: French provincial service table of oak with a brèche violet marble top, antiqued. Carved wood mirror finished in water gold with raised ornament in color. On either side of the table is a Norman chair of oak with cushions to match curtains.

Lighting Fixture: Tin painted orange.

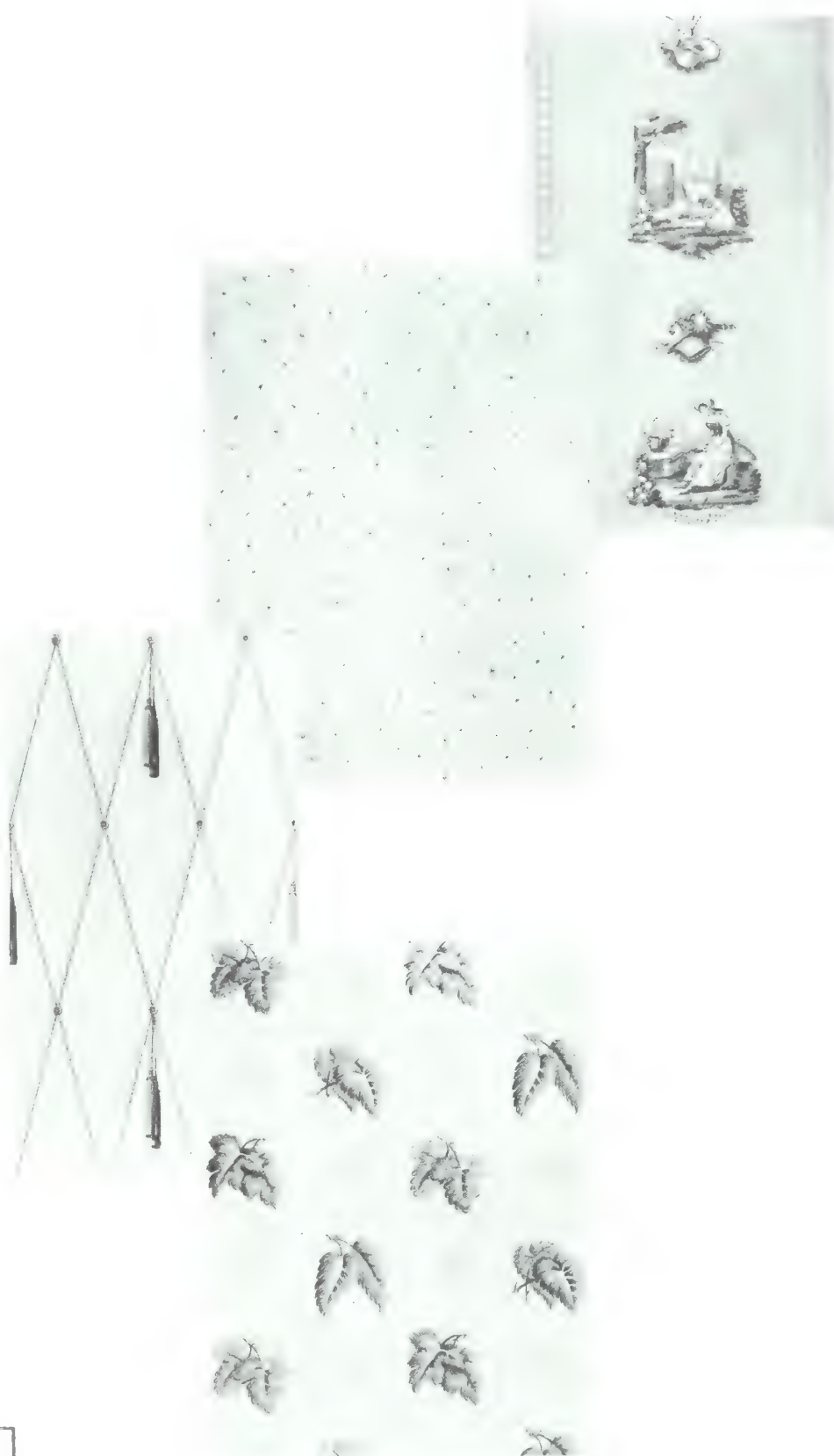
(Continued on page 96)



House In Greens

Green is the predominating color of this house. Dining-room paper, pastoral design in dull red and green on taupe; bedroom, gold stars sprinkled on robin's egg blue ground; hall, green cords and tassels on tan; living room, green leaves with silver dots and lines on white.

To the left may be seen a furniture arrangement plan for the living room of the house in greens. Schemes and a description of this room, the hall, dining-room, and a bedroom may be found on page 96. Wall papers illustrated on these pages are from Richard E. Thibaut, Inc.



The Gardener's Calendar For July

This Calendar of the gardener's labors is planned as a reminder for taking up all his work in a proper season. It is fitted to the climate of the Middle States, and may be made available for the whole country if,

for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The due date, on an average, is on

As Old Doc Lemmon Was Telling Us The Other Day—

bad, Joe Sheffield an' me was a-talkin' 'bout it only last evenin', an' by the time we got to the p'int, we'd proved the p'int.

"So with that I fetched the pitcher an' couple tumblers, an' we talked 'bout this an' that, an' after whiles we got to goin' 'bout old Bill Hankins an' how he used to make soap for half the folks in the Valley.

"Reckon I never will forgit Bill's b'ilin' rats—the smell of 'em's in my nose yet, though they ain't been used since he died away back after the war. I ain't no no-doubt when S'ld'ers come in them times, for that was Bill's day for tryin' out the taller an' old scrap an' 'whutnot, an' ev'rybuddy in town, to knowed puttin' 'em on. I never seed a worse smell nor one that soaked into things more. It spread over the hull blamed township an' Iillus kind of 'em, and to see the folks fill out'n the trees an' the corn buried on the stalks from the plant, downright ston'th of it. But the soap Bill used to peddle 'round the next week—man, there ain't never been nothin' like it for cuttin' the dirt."

"An' n' a' a' B'k's gon' an' in' an's gon' each h'ic. An' all in' Sh'unch'el
w' l' can do 'bout it is set an' driv' hard 'cider an' tell each other that the
11 says are goin', one by one."

Such Pea Soup as only Campbell's French chefs can make!

In the home where high social standards prevail, Campbell's Pea Soup does a double duty.

It is blended with such a truly French distinction, that the hostess is proud to have it as her unfailing adjunct.

It is so rich in the wholesome vegetable food, so important to the growing child that it is considered by many to be an indispensable item for the family table.

And when creamed, according to the simple directions on the label, Campbell's Pea Soup is all the more prized both for its delicate, appealing flavor and its exceptional nutriment. 12 cents a can.

LOOK FOR THE
RED-AND-WHITE LABEL

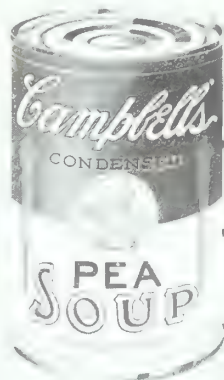


Your choice . . . Every soup you ever want,
at its delicious best!

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken=Gumbo
(Okra)

Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail

Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable=Beef
Vermicelli=Tomato



MEAL-PLANNING IS EASIER

WITH DAILY CHOICES

FROM CAMPBELL'S 21 SOUPS



Feed! DAINTIES

AS EVERY clever hostess knows, the lively sparkle of crystal and ice works wonders in reviving heat-jaded appetites and bringing new charm and freshness to summer tables.

Here are crystal containers, cleverly designed with a separate ice compartment, that foods may be displayed more daintily and served more temptingly.

Picture these lovely transparent dishes on your table, filled with luscious fruits, appetizing hors d'oeuvres and freshly cracked ice—reflecting prismatic jewels from the sunshine, or agleam with the glitter and sparkle of candlelight.

As refreshing as crisp napery and newly cut flowers, these pieces are doubly interesting to discerning hostesses because they are exclusive with the House of Plummer.

Illustrated above is a circular crystal Hors D'Oeuvre Dish, our own creation. It has 4 individual trays and compartment for ice—\$20. . . . A Fruit Cooler with flare-shaped bowl and inner lining for iced fruits—\$16. . . . An all-glass Ice Tub—\$10.

MAIL ORDERS PROMPTLY FILLED

Wm. H. PLUMMER & Co. Ltd.

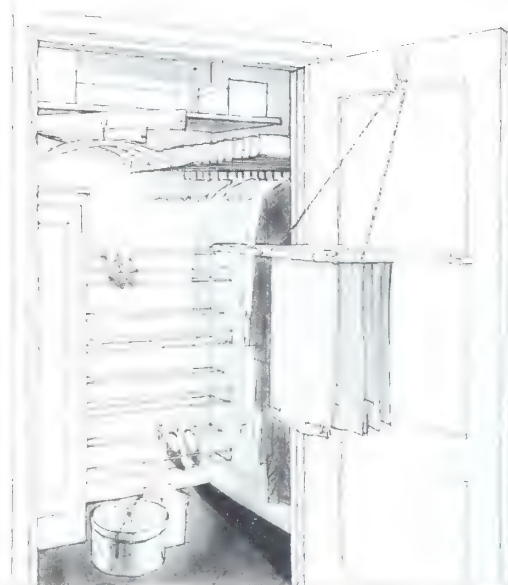
IMPORTERS OF

Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

HARTFORD, CONN.
256 Farmington Ave.



Shirts as well as skirts are readily accommodated on a hinged rack attached to the inside of the closet door. Rack folds flat against the door when they will be out of the way.

Closets For More Convenience

(Continued from page 56)

For "Expendable" closets, a "key" closet, or a compact sewing table with chair may offer the equipment for the clutch in that a closet can be a very useful room in the house.

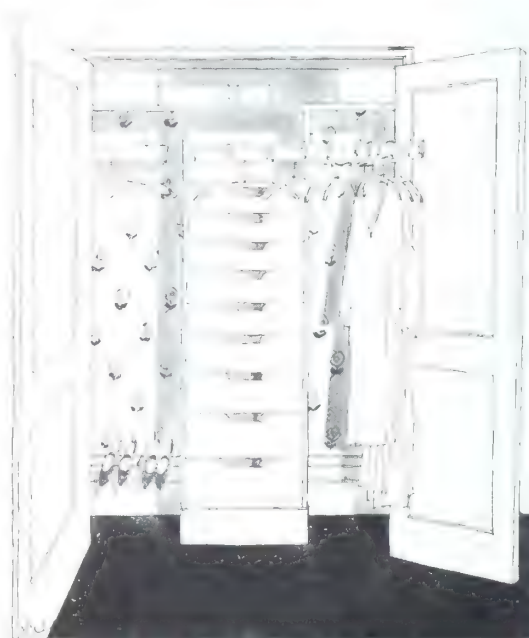
But with limitations of size or cost in mind, the architect, the decorator, the closet designer, the universal. Enterprising architects have developed a sixth sense which enables them to find space for small closets where apparently no space was before. In some types of houses, the long deep closet with single door is the only solution. A narrow wardrobe with double doors, in another home, may be all that fortune can grant the possessor of an expensive wardrobe.

If the closet is deep, a good light should be one of the first requisites.

This can be arranged to turn on automatically when the door opens. Where a wall light is used or a drop fixture suspended from the ceiling, the socket can also serve the little oxygen machine which in a few moments time will wonderfully freshen a space habitually closed. Or an electric fan can be substituted periodically to effect a thorough and satisfactory ventilation. And an unobtrusive little device dispels its aromatic breath to the intense discomfort of Milord the Moth.

To serve its purpose of complete protection, the closet must be as nearly dust-proof as it is possible to make it. Weatherstripping will keep the window snug; doors must fit tightly; raising the closet floor an inch will prevent floor dust from slipping in.

(Continued on page 90)



One of the convenient developments in clothes hangers is a set of fan-like arms which swing out to make all garments equally accessible. Also made with stationary back

Find the Movie Star in Your family



Playing in the sand, acting parts in stories they make up themselves. Take movies of the youngsters now... in pictures they stay always young.

Your own children . . .

starring in your own movies! There's the finest fun in all the world!

BROTHER thundering along the beach in a game of his own devising! Sister seriously building castles of sand, to be peopled with imaginary families.

What form of entertainment can match it? What pleasure compare? Your own children . . . stars of your own movies . . . to have and to treasure, to see again and again and again, long after that day on the beach is forgotten.

You need no one to tell you how to make interesting movies of your family. No need to worry about properties, atmosphere, scenery. Just take Ciné-Kodak along, press a lever and the picture is made, your vacation preserved for all time.

Ciné-Kodak is the simplest of home

movie cameras. You look through a finder and press a lever. Exposed reels go to the nearest Eastman processing station . . . and in a few days you have them back, ready to show in your Kodascope projector. No

charge for developing; that's included in the price of the film.

Before you leave for your vacation this summer, let your Ciné-Kodak dealer demonstrate the Ciné-Kodak. He has typical reels actually made with it. He'll gladly explain both camera and projector . . . show you Kodacolor, too, home movies in full color made as easily as black-and-white.

Yes, see him . . . by all means. He has complete outfits . . . camera, projector, screen, everything . . . for as little as \$143. Eastman Kodak Company, Rochester, N. Y.



And when the films come back developed . . . what a thrill! There are your children on your own silver screen, smiling, jumping, running, just as in real life.

Ciné-Kodak

SIMPLEST OF
HOME MOVIE CAMERAS

The Gobelin motif



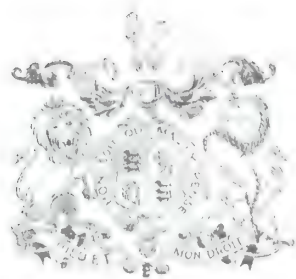
THE Gobelin Service offers you the fascinating designs and rich colorings of a rare Gobelin Tapestry, transferred by gifted artists, to Spode Porcelain.

It serves, therefore, both as a charming memento of the famous Louis XIV Period and as a perfect example of that exquisite Bone Porcelain which has graced Europe's most distinguished tables since the days of George II.

Families of artistic discrimination will favor this service both for its exotic decoration and for the intrinsic beauty of the fine porcelain from which it is made.

Gobelin, like other Spode Services, enjoys such a distinguished and well authenticated ancestry that its appreciation by posterity is assured.

Shall we send you the name of the dealer nearest you? Copeland & Thompson, Inc., 206 Fifth Avenue, New York City.



By appointment to His Majesty,
The King of the United Kingdom,
The Prince of Wales.



Closets For More Convenience

(Continued from page 88)

A luxurious yet highly practical development in the well dressed closet is the sheathing of walls, floor and ceiling with cedar paneling. These fragrant chambers may be suited to a slender purse in the simple closet with plain shelves or made elaborate and costly with spacious cupboards and fine cabinetwork. The panels are applied right over the plastered walls, no studding being necessary.

Skilled designers, with the counsel of architects, have developed the interior fixtures for the modern closet until they present the most compact examples of hanging and storing efficiency. In place of one rigid bar across the closet, with ample waste space on either side, sliding or swinging carriers can now be adapted to any type of closet, bringing the complete wardrobe into view at the touch of a finger. In one model, the hangers on their fan-like arms swing in and are right out of the closet, making the garment farthest back just as accessible as those in front. This type may be ordered with a stationary back also, if the swinging feature is not adapted to the particular closet. In the deep closet, a straight gliding expansion rod easily slides the hangers straight outward.

A convenient and most attractive way to finish these constantly used closets is to cover them with velvet. The soft pile prevents marking of the shoulders and the clothes will not slip off the hanger as they often do on a smoother surface.

New usefulness is given to door or wall space by a skirt rack which swings vertically out of the way by means of an adjusting chain, after which have been placed upon it. Open shelves, keeping the shoes in plain view on their dustless bars. Or shoe racks with hooks can eliminate the use of shoe racks altogether.

INGENIOUS HANGERS

All the labor is taken out of packing by the ingenious arrangement of one manufacturer who provides interchangeable garment hangers for closet fixture and wardrobe trunk. Hanger and contents are transferred complete from one receptacle to another in place of the old time-consuming ceremony of packing.

The furnishings of the closet are of course dependent on its size and purpose. If small and absolutely dust tight, no further protection need be given dainty frocks than the closing of the door. But if the closet is used as a dressing nook, the many charming garment bags, which so greatly enhance the decorative scheme, will afford complete protection to either individual garments or a group of several costumes. Two-toned glazed chintz with trimmings of contrasting color can be worked into any color scheme, while their practical shiny surface sheds dust and protects the contents. More severe bags of linen are in key with strictly tailored garments, and transparent and colorful containers have the recommendation of revealing their contents while affording them complete protection. Shoe bags for safeguarding dainty slippers, but pro-

tectors and a laundry bag for the "casual" pieces complete the ensemble in furnishing the closet.

A less efficient but convenient means of protecting a number of garments in a large closet is by means of curtains of chintz or linen, which run easily up or down on the window shade principle. So many charming effects and practical conveniences can be worked up for the individual needs of any particular person that one specialist has achieved great popularity by making up special designs in selected materials to suit any temperament.

The smartest of dainty hat stands keep modern millinery in shape when not in use. And if shelves to hold these space-demanding articles of apparel must be inaccessibly high, a tiny four-legged stool with long stick handle will bring them within reach.

For dressing rooms of every type, from the simplest in decoration to the most elaborate, there are specialized cabinets for stockings and other intimate apparel. Some of these are shaped like miniature closets with doors; others are arranged in drawer units of the exact size needed for the different pieces. A convenience for the studio or small bedroom is a new type of closet storage box for suit, hat or shoes, covered in hand-blocked cotton in dark tones to harmonize with an India print bed cover.

FOR MEN

Dainty outfits have no monopoly on convenience and efficiency in their housing facilities, for these efficient devices are designed for both men's and women's clothes. The masculine closet may substitute interesting wood paneling, or paint in virile hues, for the feminized versions in chintz which form a background for Paris gowns. But the compartments are every bit as carefully planned for "himself" as for the lady of the manor. Trousers, like skirts, may swing up out of the way on ingenious racks fastened to the door. The "wearing life" of clothing is actually lengthened by correct coat shaped hangers and trouser holders designed to pull the garments into shape and eliminate the need of such frequent pressing.

For the closetless guest room, or where additional storage is needed, the small chiffonier cabinet will call forth praise indeed. For these cabinets have been designed to hold a certain number of frocks or suits with roomy drawers in proportion, to accommodate a consistent number of shoes, shirts, pieces of lingerie or what have you. All that is necessary is to give the manufacturer the particulars as to the space the cabinet can take up and the kind of clothes to go into it. He will make up the container to suit the individual desire in size, in wood finish and in interior arrangement.

With the latest styles arriving hourly on our shores and the latest ideas in everything which contributes to their care and protection being constantly offered, there is no reason why Americans should not achieve the reputation of being not only the best dressed but also the quickest dressed nation in the world.

Hand Printed Linen

In A Flemish Design of Brilliant Mastery

IN the seventeenth and eighteenth centuries Flanders and the Netherlands gave birth to a brilliant school of decorative painters, masters of the art of floral and fruit design.

In the Musée du Louvre in Paris and the Musée du Palais des Arts in Lyons are found examples of this type of painting, executed by such distinguished artists as Monnoyer, Van Huysam, Weenix, Van Dael, Berjon, Van Os and Desportes.

Now a composite of the most famous Flemish designs, hand printed on Scotch linen, has been produced by Schumacher. Its rich depth of tonal coloring and spaciouly handled design, reminiscent of a tropical garden, lend themselves admirably to a wide range of uses.

In Schumacher collections you will find a stimulating variety of authentic designs from all the illustrious periods.

Your decorator, upholsterer or the decorating service of your department store will gladly obtain samples for you—whatever your decorating need.

"Fabrics—the Key to Successful Decoration"
... this generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent without charge upon request.

F. Schumacher & Co., Dept. E-7, 60 West 40th St., New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit.



A striking use of the pattern is as a panel above the mantelpiece. Green, flame, old gold, blue and amaranth on cream linen. Other colors on tête, écru, or yellow.

F · SCHUMACHER · & · CO



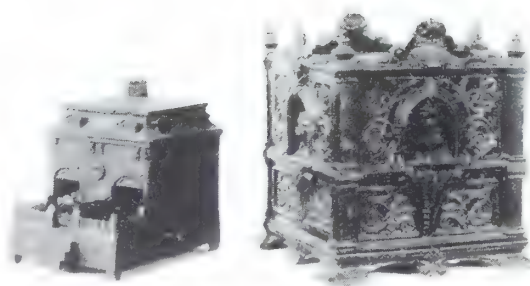
Surprise

Open a flat tin of fifty Lucky Strikes and you'll meet the most amusing little somebody you've seen in many a day. It's one of the Happy-go-Luckies . . . those new place cards that are cornering the conversation at so many smart dinners these days. Everyone's amused at the way the cigarettes and matches actually fit into the cards and form part of the picture.

New York's sophisticated hostesses have discovered them. Have you? Every tin of fifty Luckies has one and there are twelve in the set. They're not for sale, but you get them without cost with your tins of Lucky Strike flat fifties.

"It's toasted"

Your Throat Protection—
against irritation—against cough



While the architecture of house-shaped banks was not all that might be desired, they were thoroughly efficient as banks. They were opened by a key, and the key was usually lost.

"A Penny Saved . . ."

(Continued from page 48)

Sammy School—using other people's bank! I did it. I never got a far thing out of it, however, for I discovered that, in times of financial stress, the penny bank, with its key, was a bank in name only.

I have now been able to learn much about the origin of the toy saving bank, or how old the idea is. Very likely something of the sort has been discovered in the excavation at Pompeii. I know that Scotch children had such banks a hundred and fifty years ago. They were made of English and Scotch pottery who specialized in other things than tableware made toy banks in the form of human heads, pots, and the like, hollow and with slots in the top. Toy banks were also made of flat enamel ware by the United States Pottery at Birmmington between 1849 and 1858. They were chiefly in the form of grotesque heads.

Vastly more interesting than the pottery bank, however, is the mechanical bank, usually of cast iron. There is something about it that suggests German origin, but all that I have ever seen was apparently made in this country. They are not so excessively ancient, and yet they date back to the Victorian period which we are beginning to think of as pretty long ago. I am inclined to think that simple cast-iron banks, some of them shaped like houses or savings banks, made their appearance about the time of the Civil War. Possibly some are older than that. More or less intricate mechanical banks were popular in the '30s and '40s. The earliest printed refer-

ence to one that I have heard of is in an old catalog issued about 1870, and there are patents that go back to 1873.

The following description is an excerpt from a catalog of the Milton Bradley Company, toy makers of Springfield, Mass., the city of my boyhood. It is dated 1886.

THE BIJOU SAFE BANK

A bank and jewel case, 10 in. x 8 in. x 6 in., made of wood and covered with chromo papers in exact imitation of a fireproof safe, as shown by accompanying cut. An opening in the top admits the nickels and pennies to an inner safe only reached by opening two doors, each provided with an ingenious puzzle in imitation of a combination lock. Beneath the inner safe is a drawer for trinkets and jewelry, the front of which is ornamented with a print representing the backs of account books, etc. This toy is an ingenious puzzle and a useful and ornamental piece of bric-a-brac, as well as a novel and attractive bank.

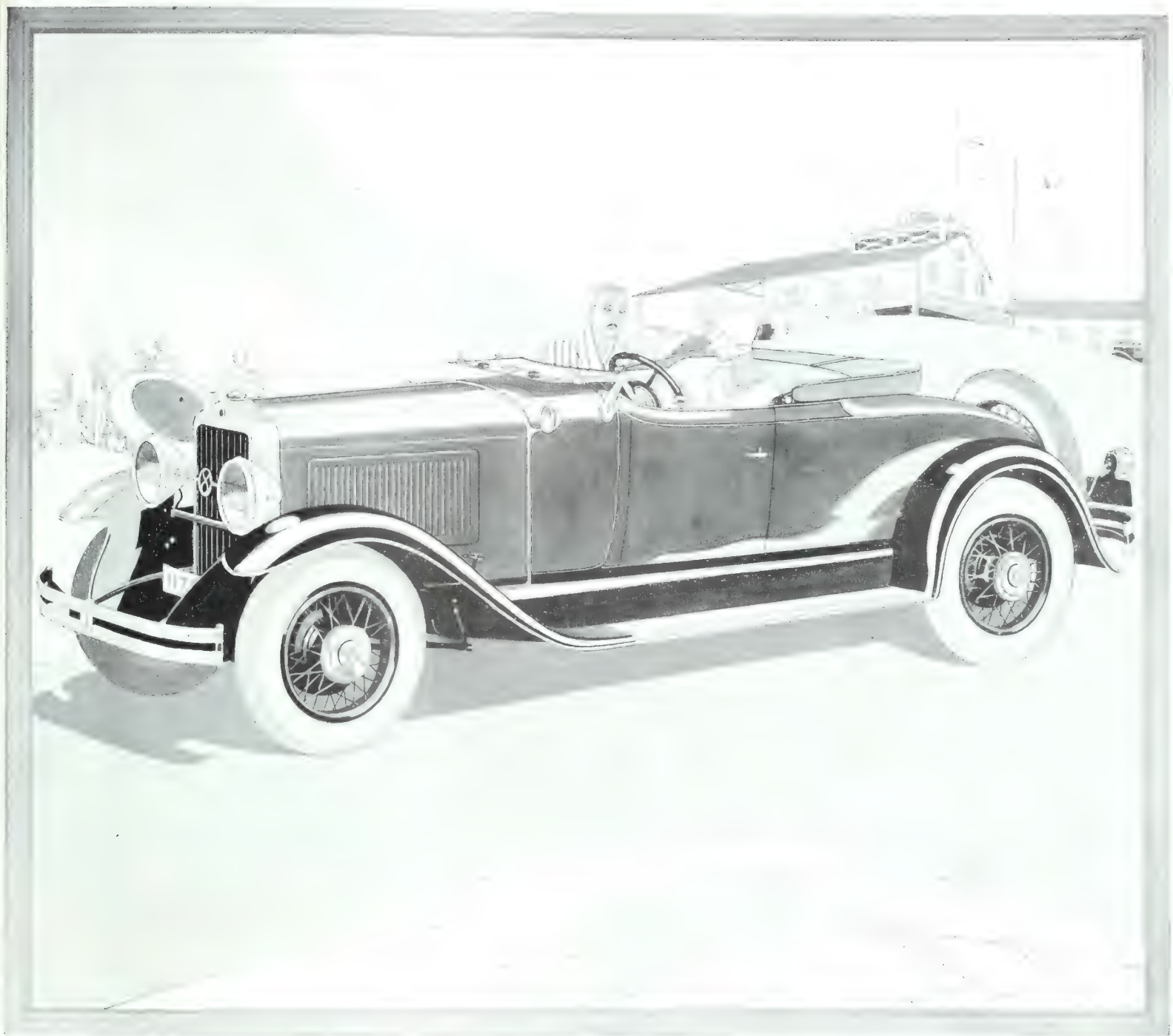
I don't know what the price was, but I'll wager that you got a good deal for your money in that bank.

That reminds me of one now in my possession. Where it came from or who the original owner was are mysteries to me. It simply turned up one day in the attic. It is of cast iron coated with silver paint and is in the form of a combination safe. There

(Continued on page 94)



The avuncular male, both black and white, was a favorite form for toy savings banks. Some of these did tricks, too. Children were taught to give them pet names and thus shyly did they learn that "a penny saved is a penny earned"



Studebaker Commander Eight Regal Roadster, for four . . . live wire wheels standard equipment

When you buy an Eight . . . as you will . . . choose a Champion! Inevitably, you will buy an Eight —if, indeed, you do not already own one. Choose a seasoned Champion when you buy . . . one of Studebaker's three great Eights, which hold more American stock car records than all other makes combined. Studebaker's famous achievement—30,000 miles in 26,326 minutes elapsed time—has stood since August, 1928, *the official world's record*, unapproached. More than 100,000 Studebaker Champion Eights roll the roads today. When a champion costs no more to drive or to own, why accept less for your money?

STUDEBAKER

Builder of Champions

Corbin Hardware tolerates no repair bills

GOOD BUILDINGS DESERVE GOOD HARDWARE



WESTERN UNION BUILDING, NEW YORK
Architect: Voorhees, Wilson & Moore. Builders: Marc Edlitz & Son, Inc. Hardware by Corbin

P. & F. CORBIN SINCE 1849 NEW BRITAIN, CONN., U. S. A.

The American Hardware Corporation, Successor

NEW YORK

CHICAGO

PHILADELPHIA

Makers of the world's most complete line of builders' hardware

"A Penny Saved . . ."

(Continued from page 92)

are two slots, on opposite sides, marked "Dimes" and "Nickels," and some sort of mechanism for unlocking the thing that I have never been able to fathom. Perhaps it is out of order. I have dropped in several dimes and nickels in the hope that they might release some spring or something, but without result. (I often feel the same way about the nickels I send after one another in a telephone pay station.) Some day I mean to take a few hours off and puzzle the thing out—and get my money back.

I suppose it would be absurd to call these mechanical banks antiques, though they do belong to a previous century. They are fascinating, though, and I know of two or three persons who have made collections of them. Some day they will be antique, and meanwhile they serve as documentary evidence of the thrift, as well as the artistic standards, of an earlier generation. The banks shown in the accompanying illustrations are from the collection of Mrs. May Bliss Dickinson Kimball of Boston and Amherst, Mass.

They are as quaint, as varied and as humorous as Rogers groups or the old cottage ornaments and figurines, and their mechanical ingenuity adds a further charm. They belong to the period of the Currier and Ives prints. Their designs are numerous enough to satisfy the collector's demands. They range all the way from the simplest to the most complicated.

In addition to the pottery banks of various shapes, there are also cast-iron animals with slots in their backs. Some of these animals have removable heads which are fastened on by means of miniature padlocks, the keys to which may be hidden if there is any danger that father, when the stock market goes wrong, may be tempted to rob

the baby's bank. There are also simple banks in the shape of houses, etc., whose only mechanical ingenuity lies in the skill with which the door of exit is concealed.

Most of the mechanical banks include some variation of the device by which the coin is dropped or shot into the slot by a moving figure when a lever is pressed. Thus the colored lady is made to swallow the penny, or the donkey kicks it into the stable, or Uncle Sam drops it into his carpet bag, or the Union artilleryman shoots it through a stone wall with his mortar, or the mother eagle crams it down the throat of her fledgling.

Pat, the hod carrier, dumps the coin out of his hod into an aperture in front of the brick-layer. The trick dog is made to leap up and deposit the penny in the clown's barrel, or the trained monkey into the Italian's hand organ. The Tammany bank shows a politician with tainted money in his hand which he slips into a secret place after he has gloated over it. The Darktown pitcher hurls a nickel over the plate, the batter swings wildly, the catcher ducks and the coin disappears between his knees. Their costumes are those of ball players of the '80s. And finally young Teddy Roosevelt (you can figure out the date of this one for yourself) shoots a grizzly bear with a penny right through the trunk of a hollow tree, his prowess being proved by the fact that the bear's head promptly disappears.

These are some of the wonderful feats that the mechanical banks perform. Whether their ingenuity led to greater thrift on the part of their owners I cannot say, but they certainly added something of wonder and amusement to the lives of the little folk of the 19th Century.

The Reason For Extras

(Continued from page 66)

than the owners themselves. They are well aware that to the laymen the extra is a sign of inadequate preparation. It is very seldom that a builder will recover in his extra charge more than bare cost for the removal of undesired work and installation of new. In addition to this there is the delay in the progress of the work and loss of laborers' time while possible changes are being discussed. As for the architect, he is obliged to do unexpected work in the drafting room and at the job to bring this latest fancy into proper harmony with the entire scheme of design or plan.

One precaution should always be taken in any decision involving extra work. A written agreement as to the extent of the work and its cost as definite in detail as the original contract should be made. A verbal statement from the builder that there will

be just a small charge should not be accepted. It is often found to be the case that two people do not have the same conception of what "just a small charge" may be.

Certainly one should not rush hastily into a home building proposition, but should take adequate time to thoroughly digest proposed arrangements and to decide whether or not they are entirely satisfactory. Thus the hazard of expensive changes will be eliminated. On the other hand, do not consider that you are irreparably committing yourself to a contract under which materials may not be changed if they subsequently appear to be undesirable. A building contract is not to be regarded as an inelastic document, but a contract for the erection of the home of one's dreams. Build it the way you want it as long as it is architecturally correct.





One of the Olean Steel equipped kitchens in the distinguished residence of Mrs. Alfred G. Wilson at Rochester, Michigan.

Steel is Style

in Modern Kitchen Cabinetry



The new kitchens are out . . . in immaculate steel. The colors are snow white, ivory cream and varied tints, as you may select.

This ultra modern kitchen . . . one of several . . . in the home of Mrs. Alfred G. Wilson of Rochester, Michigan, is as efficient and permanent as it is beautiful. It is built of Standard Olean Quality Units. The enamel finish will not scratch or mar, and it will be as inviting in its appearance years from now as the day it was christened.

A booklet "Steel is Style" giving a list of distinguished kitchens that have been Olean equipped, will be mailed on request.

OLEAN METAL



CABINET WORKS

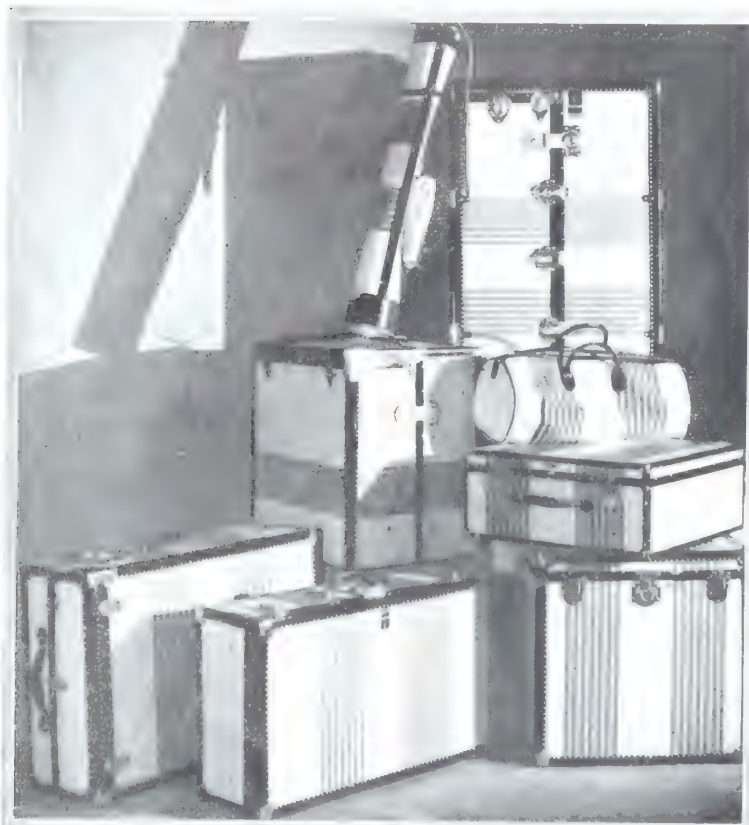
INCORPORATED

OLEAN, NEW YORK

OLEAN

Metal Cabinets

OSHKOSH TRUNKS



Facts about a famous trunk

ONCE the Oshkosh "Chief" was just a trunk. But such exceptional service did it render that soon it became almost an institution with experienced travelers.

Now the name "Chief" means any product of Oshkosh with the distinctive red and yellow stripes. There are more than fifty styles and sizes; you can equip yourself for everything from an over-night journey to

a trip around the world.

The name "Chief" also means permanence in style. People who bought "Chiefs" ten years ago can match them today. And those who buy "Chiefs" now can do the same thing ten years from now.

Finally, the name "Chief" means the best luggage in construction, equipment and appearance that Oshkosh knows how to make.

HOW TO RECOGNIZE AN OSHKOSH "CHIEF"



Superficially, you can tell a "Chief" by these red and yellow stripes woven into the duck which covers it. But, more certainly, by the long years of never-failing service it renders. This is its most distinguishing characteristic—and the most difficult to imitate.

Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A new descriptive booklet, "The Chief of Trunks," will be sent upon request. For a copy address the Oshkosh Trunk Company, 472 High Street, Oshkosh, Wisconsin.



A diamond pattern in blue and white on a white ground, all-over design in blue on pink and white, and extra features. A pale yellow background is dotted with colored circles in gold.

For French Provincial Rooms

(Continued from page 85)

LIVING ROOM

Wall Paper: Toile de Jouy paper in cream, blue, and yellow, and a pattern in red.

Floor: Cream and gold.

Curtains: Mauve glazed chintz with white floral design. Valance trimmed with contrasting yellow chintz.

Floor: Dark taupe chenille rug with a border of mauve.

Furniture: Carved commodes on either side of hooded fireplace. Carved Napoleon III style in red oak. Two love seats upholstered in blue and mauve stripes. Two love seats upholstered in small octagonal patterned mauve and yellow chintz. Walnut canopy with rush seat. Two side tables with lamps. Normandy corner stand.

DINING-ROOM

Wall Paper: Yellow with brown and white flower motif.

Trim: Antiqued white.

Curtains: An aquamarine blue Blisette Print with a scene of a boat landing similar to the chateau d'If.

Floor: Polished with or without rugs.

Furniture: Long dresser with plate and pitcher rack on wall above it. Draw top table and chairs of Normandy oak, chairs upholstered in blue and gold stripe material. Buffet with open shelves for china and blue glassware. Gold screen with medallions of old French prints.

BEDROOM I

Wall Paper: Blue, mauve and white

flowers scattered in diamonds on a warm yellow ground.

Trim: Cream.

Floor: Taupe chenille with a deep blue border.

Curtains: American toile in blueing-line upon a natural ground. Glass curtains, yellow marquisette.

Furniture: Bed draped in country style with same toile as curtains. Small Louis XV dressing table. Small chairs of Directoire period and comfortable Norman bergere.

HOUSE IN GREENS

On page 85 are shown the papers for the house in greens as well as a furniture arrangement plan for the living room.

HALL

Wall Paper: Diamond pattern made of green cords and tassels on tan ground.

Floor: Dark green and gold chenille rug, or yellow and green tile.

Curtains: Green taffeta.

Furniture: Small Directoire sofa upholstered in green mohair with a stamped geometrical medallion of gold. Two side chairs with similar coverings.

LIVING ROOM

Wall Paper: A white paper with green leaves and silver dots and lines.

Trim: Silver gray.

Floor: Deep green chenille rug.

Curtains: Louis XVI medallion pattern of glazed chintz in dark and light

(Continued on page 98)

LUXURIOUS TRANSPORTATION



With the invention of the jinrikisha the aristocracy of Nippon turned from the carrier-borne *norimono* and *kago* to the silent, swift and more luxurious wheeled vehicle



Pardee
Tiles

contract

*Pardee supplies
whatever you need in tiles*

**THIS COUPON WILL ACT
AS A USEFUL MESSENGER**

The C. PARDEE WORKS
101 Park Avenue, New York City

Kindly send me without cost or obligation:

☐ Folder in color.
☐ Name of tile contractor for a BONDED installation.

☐ Color sketch of enclosed area showing how it will look if tiled in Pardee.*

*I enclose ☐ Sketch of tile area (with dimensions)
☐ Blue print with area indicated.

Color scheme is.....

Name.....

Street.....

City.....

State.....

11-2-30

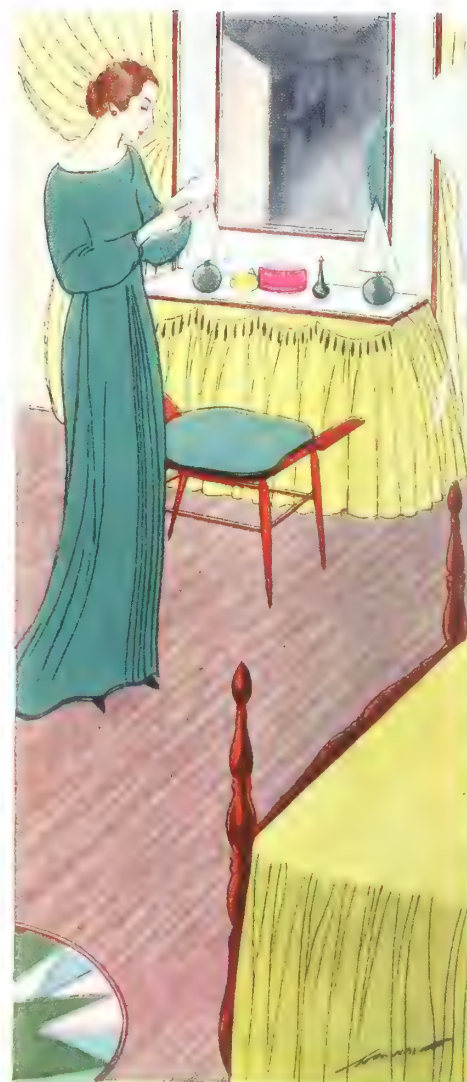
WHY

SEALEX LINOLEUM IS NOW

IN THE SOCIAL REGISTER



"VIRGINIAN"
Sealex Linoleum
No. 422



Above: Yes, Sealex Linoleum really is an appropriate flooring for bedrooms! The pattern shown is "ROSE CLOVE," a lovely pastel shade. It is Sealex Linoleum No. 475. At the left: A design of Sealex Linoleum No. 422. The floor for this choice "Paris" Tape chenille with a decorative border.

LINOLEUM'S first fifty years were the hardest. But these years, spent in the kitchen, proved that it would wear and wear and wear.

Facts about a famous trunk

ONCE the Oshkosh "Chief" was just a trunk. But such exceptional service did it render that soon it became almost an institution with experienced travelers.

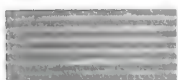
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A new descriptive booklet, "The Chief of Trunks," will be sent upon request. For a copy address the Oshkosh Trunk Company, 472 High Street, Oshkosh, Wisconsin.



Living Room: *Table:* Carved mahogany. *Chairs:* Navy blue with pleated backs. *Valance:* Navy blue with contrasting yellow chintz. *Rug:* Dark taupe chenille rug with a border of navy. *Fireplace:* Carved commodes on either side of hooded fireplace. Carved Normandy sideboard in red oak. Two love seats upholstered in blue and mauve stripes. Two love seats upholstered in small octagonal patterned mauve and yellow chintz. Walnut coupe with rush seat. Two side tables with lamps. Normandy corner stand.

DINING-ROOM

Wall Paper: Yellow with brown and white flower motif. **Trim:** Antiqued white. **Curtains:** An aquamarine blue Blister Print with a scene of a boat landing similar to the chateau d'If. **Floor:** Polished with or without rugs.

Furniture: Long dresser with plate and pitcher rack on wall above it. Draw top table and chairs of Normandy oak, chairs upholstered in blue and gold stripe material. Buffet with open shelves for china and blue glassware. Gold screen with medallions of old French prints.

BEDROOM I

Wall Paper: Blue, mauve and white

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LIVING ROOM

Wall Paper: A white paper with green leaves and silver dots and lines. **Trim:** Silver gray.

Floor: Deep green chenille rug.

Curtains: Louis XVI medallion pattern of glazed chintz in dark and light

(Continued on page 98)

Alexander pursued Darius over the Royal Tiles . . .

Across the Hellespont came the good looking Alexander in 334 B. C. Triumphantly he entered Susa and Persepolis with the old Persian, Darius III, on the run. In these cities were the wonderful tile friezes now treasured in the Louvre . . . amber lions, dusky archers . . . tiles with that wonderful green-blue glaze so characteristic of that period. To please his two new

wives, who were Persian princesses, Alexander introduced Western (Grecian) ideas into tiles; —just as Pardee today creates the most modern motifs in tile, without sacrificing the beautiful ancient treatments.

The tiles of Alexander's time can now be seen in the Louvre with their beauty unimpaired. And you can have even more charm and equal long

life in our tiles today, thanks to the Pardee exclusive special screening and high-firing process. In Pardee real tiles you will find economical installations for every budget.

Pardee tiles deserve a BONDED installation which is guaranteed by a large indemnity company. Architects consider this a remarkable tribute to Pardee tiles and their tile contractors.

*Pardee supplies
whatever you need in tiles*

THIS COUPON WILL ACT
AS A USEFUL MESSENGER

The C. PARDEE WORKS
101 Park Avenue, New York City

Kindly send me without cost or obligation:

- ☐ Folder in color.
☐ Name of tile contractor for a BONDED installation.
☐ Color sketch of enclosed area showing how it will look if tiled in Pardee.*

*I enclose { ☐ Sketch of tile area (with dimensions)
 ☐ Blueprint with area indicated.

Color scheme is.....

Name.....

Street.....

City.....

State.....

11-1-30



a New Paris

Modernism of décor and comfort carried out to a degree impossible a year ago



Individual private sun-deck cabin of "Paris"

Across the "longest gang-plank in the world" to the

"France"

July 3 - 25

"Ile de France"

July 11 - August 1

"Paris"

July 18 - Aug. 16



THE New "PARIS" with private sun-deck cabins, large alcove trunk space, bath, separate lavatory, enormous French windows to a private glass-enclosed deck... new crystal smoking room... illuminated dance floor of the salon mixte... sun-terrace with its sidewalk café is even as smart, comfortable and entertaining as the "Ile de France," acclaimed by eminent art critics as the superlative note in art and decoration afloat... Its inimitable cuisine and service more than sustained... Re-engined for speed and manned by Breton seamen, whose ancestors tamed the Atlantic before Columbus.

5½ days to Plymouth, England

by de luxe weekly express service... a waiting express for London... a few hours later the covered pier at Havre... three hours, Paris... The new "Lafayette," the "De Grasse" and "Rochambeau" form a cabin fleet that makes economy smart.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

For French Provincial Rooms

(Continued from page 96)

pink, lavender, and green upon a light blue-green ground.

Furniture: Two bergères upholstered in blue-green and deep rose stripes. Two carved provincial commodes. Two sofas by fireplace, upholstered in mauve. Two small tables with lamps. Oak Normandy sofa upholstered in chintz of curtains. Two small tables with flowers. Two book cases painted gray and antiqued with gold. Fireplace of dark gray marble.

DINING-ROOM

Wall Paper: Pastoral design with straw hat and wheat, and peasant girl. Dull, red and green upon a taupe ground.

Trim: Taupe antiqued.

Floor: Dull red chenille rug.

Curtains: Tan, dull red, green and yellow striped taffeta. Glass curtains of yellow silk gauze.

Furniture: Dining table and chairs of oak upholstered in dull red diaper pattern. Carved sideboard. A pair of glass racks with interiors painted dull red with yellow stars.

BEDROOM II

Wall Paper: Small gold dots and stars upon a field of robin's-egg blue.

Trim: Cream antiqued with gold.

Curtains: Toile de Jouy pattern in shades of deep apricot.

Floor: Deep apricot and gold chenille rug.

Furniture: Bed draped in toile. Chairs covered in blue and apricot striped material.

Development In Building

(Continued from page 53)

RAZOR BLADE DISPOSAL

While it is a permanent pond, it can be moved in a matter of minutes, should the garden plan be changed. Immune to temperature changes, the pool will not crack or rot, it should last indefinitely. Flanged edges overlap the sod for two and a half inches on each side. The minute the pond is in the ground it has a neat and finished look.

Running water is not necessary; a pail or two of water once or twice a week will replace what evaporates. Pool is three feet by three feet, four inches, one foot deep. Fish will keep pond free of mosquitoes.

About four inches of loam or sand spread over the bottom is sufficient for Lilies to take root in. Pond is taken up in the fall, the fish it contained are placed in an indoor tank, bulbs are hung up to rest until spring.

NEW HOSE REEL

A detachable reel makes a little hose do a lot of work. Sprinkling lawn and garden, and washing the car are made more agreeable by this simple, sturdy gadget. Hose is permanently attached to the reel and may be carried with it from place to place. One spoke and the axle are hollow, the hose being attached to the hollow spoke. The axle fits into a special faucet which is attached to a water pipe.

Reel revolves on the faucet. Hose may be pulled out in any direction with water running and reeled up without handling. An extra faucet in the garage and another in the laundry permit use of the same hose for purposes other than sprinkling, not the least of which is fire protection. Hose is never kinked, twisted or knotted; its life is lengthened. Nozzle is always within immediate reach.

These reels are galvanized, malleable iron. Faucets are brass, nickel plated. There is nothing to wear out; the unit is 20 inches in diameter and eight and a half wide. It holds 125 feet of five-eighth inch hose, and offers a convenient means of storing the hose when not in use; it is attached or detached almost instantly.

A slotted tile that is to be set into the wall, at a convenient height, of each bathroom and lavatory solves the problem of safely disposing of used razor blades. These single or double edged hazards are dropped through the slot to disappear forever behind the studding.

This simple, inexpensive accessory adds one more comfort to the well appointed bathroom. It is obtainable in three standard sizes, white or colored, to match or contrast with the wall tile.

FLOODLIGHTING

By use of equipment lately put on the market and designed for universal service, residence yards and the grounds of private estates can be floodlighted at very reasonable cost. The necessary features of this equipment simply consist of a reflector, a 200-watt lamp and diffusing lens.

Light is a protection against intruders and a safeguard against accidents. Rear yard and garage approach can be lighted by such a unit fastened directly to the back of the house and controlled by switches inside the house, inside the garage and another easily reached from the driveway. Interesting architectural details of the house, shrubbery, flower beds, fountains, pool, etc., may be illuminated to give additional service or satisfaction.

This light may be mounted on a horizontal surface, on a bit of pipe or on a vertical surface. Light distribution can be varied from a beam spotlight to a wide angle short range floodlight. Beam may be round or elliptical. Colors can be obtained with heat-resisting lenses. It is a small, compact unit, furnished complete and ready to install.

Housing is non-corroding aluminum; reflector crystal glass in smooth or hammered surface. Frosted lamps are not suitable for floodlighting. Voltage of lamp should correspond to the voltage of the circuit.

... "WHO COULD ASK
A Surer PROOF OF ENGLAND?"

"It's been years, you know, Rod. I could scarcely realize that I was really back again. Early in the morning we drove up the short way through the back lane. There at the gate of the kennels was the unsuspecting Pam. Just one look at her clear blonde beauty and I was home . . . who could ask a surer proof of England?"

—from the letters of an English traveler at home.

*This simple, effective
English Beauty Treatment
will bring new freshness
to your skin*

INCREASINGLY, we value feminine beauty, seek new standards for it. But we find no substitute for the lovely skin, the clear and glowing color that every woman longs to keep. The English woman, famous throughout the civilized world for her radiant complexion, has found this precious secret.

She is noteworthy for the few cosmetics she uses—soap, powder, and one famous cream. But they bring to her the unstudied, genuine, natural charm that is the first consideration of a gentlewoman. Her soap is Yardley's English Lavender. Cooling, cleansing, refreshing, it brings a lasting freshness caught in the soft texture of her skin.

Her cream is Yardley's English Complexion Cream, used to complete the cleansing with soap. At night this versatile cream becomes a nourishing cream, and in the morning, a powder base. This time, it is smoothed on liberally and *washed off with water*. An invisible film remains, to which powder clings perfectly. The English woman's powder is Yardley's English Lavender, fragrant and fine, made in four tints to blend with every skin.

For eight generations, toiletries by Yardley have contributed to the English woman's international reputation for a fair skin and clear beauty. Now this charm may be your own, for the Yardley beauty treatment is waiting for you today at your chosen store. Send for our booklet, "Complexions with an English Accent." It is free. Yardley & Co., 8 New Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City. Also Toronto and Paris.



BY APPOINTMENT

TO H. M. G.



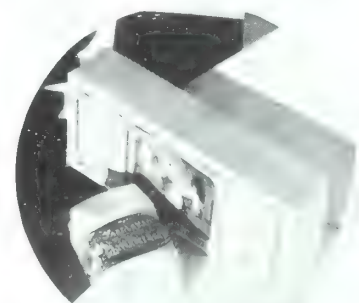
THE FINEST OF
YARDS



Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed jar, \$1.50.



Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is \$1.



Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, \$1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.

Yardley's  English Lavender
"The Lovable Fragrance"

THE WARM, RICH NOTES OF PANELED PINE

MAKE A HOMELIKE, LIVABLE ROOM

THE mellow beauty of knotty pine paneling reflects sunlight and firelight in cheerful tones and glowing shadows. Under the influence of this simple and unaffected wood, a room . . . perhaps the living-room, looking out on a fragrant garden . . . a man's den, with books . . . the dining-room . . . becomes at once more livable, more friendly.

Combining, as it does, structural, insulating and decorative values all in one, Pondosa Pine is especially desirable for knotty pine paneling. The grain is rich and delicately figured, with an infinite variety of knot arrangement. In many possible color effects, Pondosa lends itself to almost any architectural type . . . Georgian, and Colonial, Tudor, French, Spanish and Italian. Pine paneling is easy to keep clean too. Up-keep charges are negligible.

It is a comparatively simple matter . . . and wholly in keeping with modern decorative principles . . . to remodel a room or part of a room by installing Pondosa Pine paneling. For over-mantel treatment in the library, for a boy's bedroom, for a game room in the basement, pine paneling permits easy and reasonable conversion into places of authenticity and charm . . . The familiar pine tree trade-mark, imprinted on Pondosa Pine, is your assurance that every board has been manufactured according to the highest standards. Your lumber dealer can supply you quickly. Western Pine Manufacturers Association, Portland, Oregon.



"I once heard of a fellow who said you could do anything with children if you play with 'em. Pondosa Pine's like that. Sort of show it what you want an' it gets into the game with you—sawin', it cuts true an' easy; planin', it comes smooth an' even; paintin', it pretties up like a girl goin' to a party." From the philosophy of the boss-carpenter.



Pondosa Pine

THE PICK O' THE PINES



An old specimen takes on a softly billowy form unmatched by any other shrub or tree. Some of these shrubs are two hundred or more years old.

Boxwood And The Landscape

(Continued from page 93)

climate of Boxwood is too high for the cold side of this variation. On Cape Cod and even at Plymouth it may be grown very well.

Boxwood is not in the best position as to soil or situation, yet it does never be planted in a position where its roots get water-logged. It will do equally well in full exposure and in a sheltered position. The farther north its culture is attempted the more important it is that Boxwood be placed under the shelter of trees to help protect it from the sun's rays in February and March. Possessed of an intricate network of roots, Boxwood is one of the easiest of all subjects to transplant; any season of the year, except midwinter and high summer, is suitable for the purpose. With proper care and machinery the finest Boxwood in the country could be effectively moved.

The typical Boxwood (*Buxus sempervirens*) is twenty to

thirty feet tall, is irregular in outline and densely clad with dark green foliage. Under long cultivation this plant has given rise to a great many varieties and among them are found forms more useful than the type itself. Hardest is the variety *myrtifolia*, a compact shrub with myrtle-like leaves. Other tall growing sorts are *latifolia*, of stiff habit and leaves three-quarters of an inch wide, *laevifolia* with leaves an inch and a half long and about half an inch wide, *pendula* with pendent branches which with age become a small tree, *pyramidalis* with erect branches useful for hedges but too unsuitable for common use, and *rosmarinifolia* with long and very narrow leaves not more than a quarter of an inch wide. There are sorts with white and yellow variegated foliage of which the best are *argenteo-pendula*, the Golden Weeping Box, and *eleagnifolia* with narrow leaves bordered with white. Of dwarf sorts there are sev-

(Continued on page 102)



Boxwood is now being propagated by the hundreds of thousands in anticipation of the future demand. Photograph shown by the courtesy of Koster & Co.

Oh!

... THERE ARE DOZENS
OF WAYS TO REMIND HIM



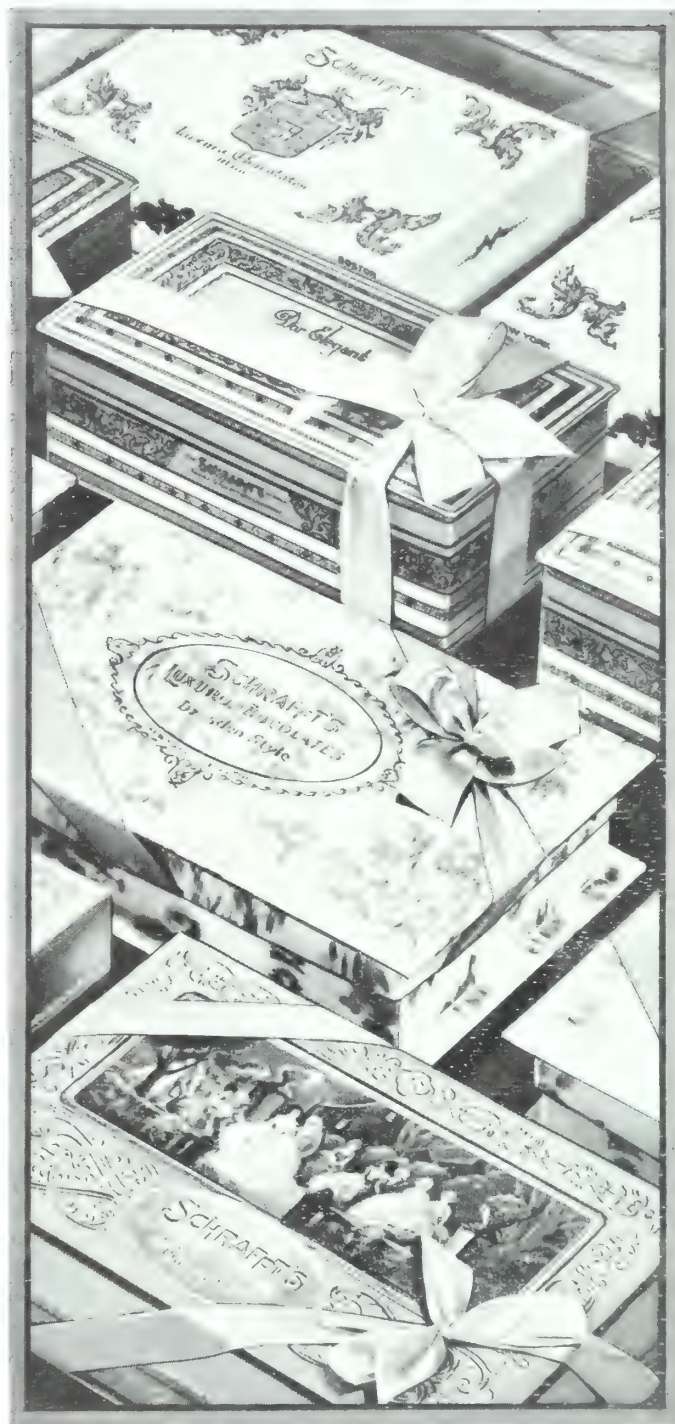
MAYBE it's just one of those natural little lapses of husbandly memory ...

Perhaps he still thinks that Schrafft's chocolates and candies can be bought only in the 38 Shattuck-owned Schrafft's stores in New York, Boston and Syracuse ...

But in any event, if he has not yet brought home the visible proof that there's a Schrafft's dealer in your town — then we suggest that he be reminded.

These famous chocolates and candies are far too great a treat to miss!

P. S.—If this procedure fails—you may get Schrafft's for yourself in stores near you—wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!



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D'or Elegant — \$2.00 a pound; Chippendale — \$1.50 a pound; Dresden — \$1.25 a pound; Juliet — \$1.25 a pound; Pearl — \$1.00 a pound; Pull Mail — \$1.00 a pound; Nuts, Fruits & Creams — \$1.00 a pound.

Boxwood And The Landscape

(Continued from page 100)

ed, including *prostrata*, a low, horizontally branched bush rarely three feet high, and *myosotifolia*, a curious, slow growing variety of dense, compact habit and very small leaves scarcely half an inch long and an eighth of an inch wide.

There are other sorts but most useful of all is the dwarf variety *suffruticosa*, which from time immemorial has been used for edging around beds in formal gardens. In ancient gardens it was in great request for forming parterres or embroidery, being the only evergreen capable of forming the delicate lines this art required. In the days of Louis XIV, when flowers used in ornamenting gardens were few, the great art of the gardener was to distinguish his parterres by beautiful and curious forms of evergreen plants. The portion of the ground plan of the parterre was laid out in such fashion that when viewed from above it looked like a piece of embroidery laid on the ground. The space between the lines of Boxwood in the most common designs was covered with sand of one color. In choice parterres colored sand, powdered glass, pebbles and other articles were used to produce black, white and red ground on which the green Boxwood appeared to advantage at all seasons. The beauty of these parterres was most conspicuous when they were seen as a whole from the windows of the house or from the surrounding terrace walk. Sometimes, however, they were placed on sloping banks to be seen from below. This art has virtually if not absolutely passed away but illustrations in old books give a lively idea of what these parterres looked like, and whether we admire or deplore the fashion, the artists' skill calls forth admiration.

The variety *suffruticosa* may form a hedge no higher than two inches tall and be kept at this by careful planting and proper feeding. It is easier, however, to keep it at ten inches or a foot but if left to itself and neglected it will die in patches from overcrowding. Here and there clumps will remain and these will grow five or six feet tall.

PROPAGATION

Boxwood is easily propagated by cuttings and layers, less readily from seeds. If the latter be attempted, they should be sown the moment they are gathered in well-drained flats, but they are slow to germinate. The more rapid method is from cuttings each from four to six inches in length of half rip wood put in in August. The variety *suffruticosa* may readily be propagated by division. To show how popular an edging plant this Boxwood used to be it was sold by the yard. I have before me a record of its being on sale in New York City in 1835 at fifty cents per yard. To keep Box hedges and Box edgings in good shape close clipping is necessary. This may be done at almost any season of the year except the winter months, but it is best to trim in June when the growth is about half made, for since trimming cannot be done without injury to the leaves this is soon obscured by the newer growth which continues at that season.

Gardeners as a rule are not particularly interested in the economic value of the wood of the plants they grow, but the Boxwood may be considered an exception inasmuch as it was the first wood used for wood engraving. This art was invented before that of printing and is supposed to have been practiced between the years 1400-1430. The first objects to which it was applied were different in their character—books of devotion and playing cards! The mere outlines of the figures were rudely cut in the Boxwood with knives in the direction of the grain and impressions taken off by friction without the aid of a press. The earliest specimen of wood engraving now extant is in Earl Spencer's collection and represents St. Christopher carrying the Infant Saviour. The date is 1423.

BOX DISTRIBUTION

The genus *Buxus* is found in America, Europe, Asia and South Africa. Apart from the common species, a tree-like Box with large leaves is *B. balearica*, native of certain islands in the Mediterranean Sea. Naturally it is more tender than the common sort. The only other species of Boxwood that is of importance to American gardeners is the Oriental *B. japonica*, of which there are three well marked forms. The type is similar in appearance to the common Boxwood but has yellowish green leaves which in the winter are masked by a yellow-brown pigment; it lacks, therefore, the rich green which is the marked feature of its European relative. Moreover, it has not the fragrance although its flowers are quite as attractive to bees in the spring of the year. For Boston and its vicinity, however, this Boxwood has the merit of being harder than the common variety and where the latter cannot be grown is a most useful substitute. An analogue of the variety *myrtifolia* is to be found in the Japanese variety *microphylla*, which is of upright habit with slender stems and narrow leaves. It is, however, more tender than the typical *B. japonica*.

The hardest variety of the race and what promises to be the most useful is *koreana*, a native of the country around Seoul in central Korea. This is the homologue of the European *suffruticosa* and can be used for exactly the same purposes. If this variety fulfills expectations, it should prove a boon to those who hunger for Box edging in regions too cool for the well-being of the European type. I count this Boxwood one of the most useful plant introductions I was privileged to make from Korea. It came to the Arnold Arboretum in 1918 and so far has never suffered winter injury. It propagates with the greatest ease and except that it does not keep a rich green in winter has no faults so far as is at present known.

Like other plants, Boxwood has its diseases and pests and they would seem to be on the increase. It must be remembered that in many gardens where it has been neglected starvation may have much to do with its dying in patches and, moreover, the fact that it is a chalk-loving plant ought not

(Continued on page 104)



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makes constant steady cold,
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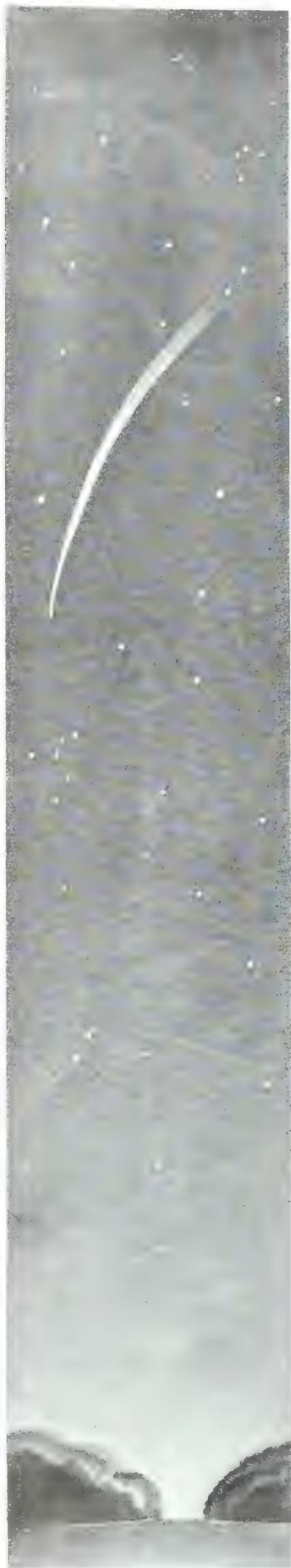
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Hostess Model Electrolux shown above has 9.7 square feet of shelf space and makes 45 large ice cubes

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Boxwood And The Landscape

(Continued from page 102)

to 5 to 6 ft. in. Overcrowding in Boxwood will cause death and this particular form has been propagated vegetatively through centuries its constitution may be undermined in consequence.

There are certain diseases of the gold origin about which little is known. One of the commonest is the Boxwood Leafspot, which sometimes causes great damage. The infected plant is characterized by sparse foliage which dies early and falls off. It is claimed that this may be controlled by spraying with bordeaux mixture, giving two or three applications during the growing season. Much work remains to be done in the study of the diseases of the Boxwood and the problem are worthy of the attention of plant pathologists.

A leaf pest on Boxwood is another plant is the *Oxycara* which if neglected causes great damage. Spraying with miscible oil, one to forty or fifty parts of water, in May or early June according to the locality, will effect a cure. If the infestation is back yard spraying may be necessary.

The leaves of the Boxwood suffer from the attack of a little red mite which causes a light gray mottled appearance. The mites are tiny and are blown about the foliage drop frequently. The insect is a six-legged, eight-legged mite which increases rapidly in July and August and causes considerable damage. There is a potent leaf spray recommended for controlling it.

Another pest of the Boxwood is the Boxwood Gall, which is caused by a small insect which feeds on the stunted twigs and the leaves to curl. The young insects are covered with a white, waxy material which easily distinguishes them from others likely to be found on Boxwood. This pest may be controlled by spraying. Spraying should be done so soon as the leaves are curled.

The most common and perhaps the worst pest of Boxwood is the Box-

leaf Midge, which causes irregular oval swellings on the leaves, each marking a clear space underneath by one or more yellowish white maggots each about one-sixteenth of an inch long. This leaf-midge is a European introduction now well established from Rhode Island southward at least to the latitude of Washington. Badly infested leaves may contain six or more of the maggots and most of the foliage under such conditions may be nearly destroyed. In mid-June the leaves may fairly bristle with the whitish "casts" from which the tiny yellowish midges issue in swarms during the latter part of May or early in June. A very small proportion of the maggots may remain unchanged toward the end of June. The eggs are deposited in slits in the foliage late in May or early in June. The first evidence of attack is a slight change in color and then an increase in size of the discolored areas accompanied by more or less swelling. Toward the end of the season these may extend to the edge of the leaf and if there are several maggots they may unite. The maggots winter within the leaves, the flies appearing the following spring.

Dr. E. P. Felt states that spraying with a molasses solution has given excellent results, using from six pounds of molasses to fifty gallons of water and making the application just as the midges begin to issue from the leaves and repeating the treatment every two days during the time the small yellowish flies are numerous, usually for ten days or two weeks. The proper time to begin spraying can be ascertained by looking for the delicate yellowish "skins" or "casts" protruding from the under surface of the leaves. Some gardeners believe they have obtained better results by adding to the molasses solution a general insecticide containing nicotine, soap and miscible oil.

The names of the sprays recommended by Mr. Wilson will be gladly furnished on request by The Readers' Service of House & Garden.

Planting A Moonlight Garden

(Continued from page 61)

day covered with fine white, four-petaled flowers. It grows very rapidly to a height of twenty feet and will cover a large surface. *Clematis paniculata*, sweet scented Japanese Clematis, is a misty shower in September. Evening Primrose (*Oenothera Lamarckiana*) can be obtained with white flowers. *Dianthus*, Her Majesty, is one of the best white garden Pinks. *Papaver orientale* (Red and Poppies white) are graceful flowers and bloom throughout the season. *Cimicifuga* (White Snakeroot) is stunning in the garden. These white spikes grow to a great height. The Kaiserin Auguste Viktoria Rose is selected because it is white and fragrant. Don't fail to have Roses in your garden. "Or what for silver buy more lovely than the Rose?" This variety has well formed creamy buds which develop slowly to blooms of absolutely perfect form.

We have not yet mentioned Lupines and Delphinium. Both of these stately flowers can be obtained in white. Japanese Anemones are grace itself in your garden in the fall. In one bed both Stokesia and Liliun candidum are indicated. This white Cornflower Aster will bloom from early June to late October, but during late June and July the majestic Madonna Lily will rule. For there must be Lilies in your garden in the moonlight. "And the stately Lilies stand, fair in the silvery light, like saintly vestals, pale in prayer; their pure breath sanctifies the air, as its fragrance fills the night."

We must not forget the little Tufted Pansies that will make a snowy row. And the shiny leaves of the Rhododendron that will glisten in the night and the Mockorange bower that surrounds our garden seat. Always and forever this garden will be a joy.



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Keep a bottle of Listerine handy in home and office and use it always before meeting others. Then you will know that your breath cannot offend. Lambert Pharmacal Company, St. Louis.

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*Though safe to use in any body cavity, full strength Listerine kills even the *Staphylococcus Aureus* (pus) and *Bacillus Typhosus* (typhoid) germs in counts ranging to 200,000,000 in 15 seconds (fastest time accurately recorded by science).

LISTERINE ends halitosis

THE D-L WATERBOY

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78⁵⁰

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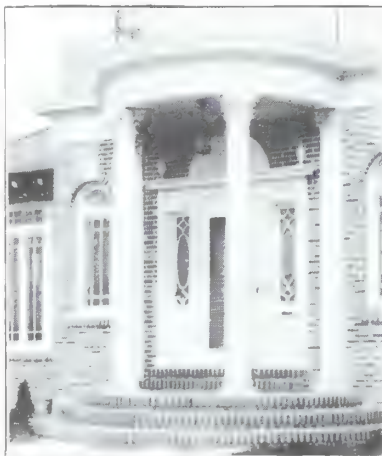
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AEROLUX
ROLLING
VENTILATING
PORCH SHADES

How To Grow Small Campanula

(Continued from page 106)

a fine show of color. It is prodigally floriferous and the whole plant no more than a few inches high, though it spreads to the size of a dinner plate where the soil is gritty and nourishing and not too dry. There is a variety known as *bavaria* that is somewhat more vigorous and with larger blossoms. *C. garganica* is one of the lovely star-flowered Campanulas and I am not sure but that it is my favorite among them all. Its mat of little tufts lies close to the ground and the blue stars are borne close to it and in incredible profusion. *C. g. hirsuta* is a hairy-leaved form that requires assurance against standing moisture. W. H. Paine is a superb form whose stars pale to white at the center. *G. fenestrellata* is a Croatian form of *C. garganica* and differs from it in being even more dwarf and compact. All these *garganicas* undoubtedly relish lime and they prefer to be given a sunny situation.

IN RICH PURPLE

Campanula trachelium is a genial and kindly species from the Alps of Transylvania. In habit it is rather like the common Harebell, but its color is a richer purple and its bells are larger and longer and more open and are carried on dark, stiff stems. The true Harebell, *C. rotundifolia*, produces a bluish-dit. Its white form is lovely and desirable and there is a later and more robust kind known as *C. latifolia* which is extremely good, as is lovely *C. hostii alba*, dwarfier than the other Harebells and with more bell-shaped, so to speak, and with innumerable wide-mouthed, snowy bells nodding from stiff little stems. *C. pulla*, in the north of France, is an interesting, rambling woodland plant, but in the open place it is a complete loss. But its showers of little bells, gray-blue or gleaming white, should be given for. It is a lime lover and it is a sun lover as well but—and here appears to be the catch—it likes a dampish spot but so well-drained that there will be no standing moisture. The soil it is planted in should be full of little stone chips, limestone if possible. It grows hardly an inch high.

Now the six to progress to *C. alba* has widely expanding rosettes that on the ground from which rise in early summer wide, starry purple flowers on wiry stems six to eight inches tall. A good kind that should be taken up every third year and divided, otherwise it exhausts itself. *C. stansfieldi* is distinct and alluring. You will know it by the yellowish cast of its memory. The bells are a deep warm purple and borne in July. This kind is of hybrid origin. *C. spaldii* is taller—six inches to a foot—and makes a grand hearty rosette from which arise the strong stems, branching from the base, carrying rich purple bells. If you are lucky this plant spreads by means of underground stolons, but I have not found it long lived. It is at home on limestone cliffs in stony soil. A plant of the Pyrenees. *C. Thomassiniana* is especially valuable for its late blooming. It makes a little six- or eight-inch

bush of wiry, leafy stems and shows out a profusion of lilac-colored bells in late July and August. It is from the Dolomites and likes a sunny situation. *C. pulla* is a wee tufted form with a stoloniferous way of getting about and shining purple bells borne singly on thread-like stems. It is a lime lover, but likes a soil full of humus that is yet well-drained with grit, and a sunny nook. *C. pulloia* blooms in July and has something the same habit as *C. pulla*, but is an easier plant to satisfy. Any well-drained nourishing soil in a sunny situation satisfies it. I find it likes a ledge to ramble upon. None of the six Campanulas just enumerated is really difficult; they merely ask for a little more than ordinary consideration.

The story of the next six is quite so rosy. Some of them may play toward us anything but an gratiating friendliness. *C. arvensis* (syn. *acutangula*), a Spaniard, like moraine but may accept quarters well-drained gritty soil in sun. It is charming little species—when you have satisfied it—with trailing stems and purple starry flowers appearing in May and June, and leaves Ivy-like in shape. *C. elatinoidea* loathes damp. It comes from Lombardy where grows in the crevices of great rocks in full sun. Its foliage is downy and soaks up damp which causes it to away—hence the necessity for a crevice. It is close growing and bears rather large starry flowers somewhat late in the season. *C. elatines* is similar and requires similar treatment, but dwarfer in all its parts and perhaps thought more stand-offish.

A MINUTE SPECIES

Campanula exilis, from the Simplon Alps, also likes a moraine if one handy. It is a minute species with rather rambling habit—often rambling, indeed, as far as Kingdom Come and never returning—and has lacy bells curiously notched. It is a frigid species, dying off just when you are planning yourself on having got it comfortably settled. I think it is not honestly worth the trouble. It causes us. *Campanula rainii* is also minute and captious. It is from the high places of Italy where grows in damp fissures between rocks. In the garden a meager diet in moraine and full sunshine may offered it with some hope of success on a rocky crevice with plenty of gritty soil behind it. It is a lovely little thing; Mr. Farrer calls it "most sensational, perhaps, of European Alpine Bells," and he sees at the difficulties attendant upon cultivation in gardens; and here is assurance. "In any good moraine chipful limy bed of soil, or ordinary crevice, it will accumulate tufts of foliage actually more hearty than at home, and at least as lavishly of their blossoms."

Though *Campanula zoysi* has been in cultivation a long time it is very scarce. It is a tiny thing, a saxatile Bellflower in the mir neatness of its tuft of spoon-shaped leaves. The blossoms are the

(Continued on page 112)

The lore
of olden times
is brought to
your very door
with....



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The Garden Scrap Book

ANNUAL LARKSPURS. The old-fashioned annual Larkspur has long been a favorite with the florist for winter cutting and with the gardener for beautiful beds and a wealth of cutting material in summer. The fine double types of more recent origin are popular for cutting purposes, but the taller growing single sorts still hold their own in decorative value in the garden.

The double Stock-flowered type is now the one almost universally grown, with fine full spikes of rosettes in varying shades of intense to light blue and purple with handsome carmine, rose, pink and flesh tints. The Newport Pink of lustrous carmine is, perhaps, the favorite of them all because of its fine, clear color.

Larkspur seed may be sown any time of the year; even sprinkled upon the ground during a late winter thaw it will germinate with the first warm days of spring. It should be sown in April for July display. Plant where it is to grow, as the Larkspur is a difficult subject to transplant. It takes a long time to re-establish itself when moved and seldom produces as fine results as when left undisturbed. Give the plants at least six inches each way in the bed. If you cut the terminal spike as soon as expanded, and do not allow it to form, side shoots will develop and continue the blooming season for some time. It is best to make a succession of plantings so as to have a supply over a long season.

The annual Larkspurs are not particular as to soil and thrive in poor quarters and even in shade, but they are at their best in full sun and rich soil. Liming the soil well is the best preventive of the blight which is better known as an enemy of the perennial Delphiniums. If this pest infects the plants they might as well be pulled up and burned at once. Lime the soil lightly at three-week intervals until frost, and then thoroughly well in spring.

SUPPLYING NITROGEN. Nitrogen is one of the most important elements in plant food and it is the one most generously applied, either in the form of stable manure or in chemical or commercial fertilizers. Nitrate of soda is a common chemical fertilizer for supplying this element and one of the quickest acting.

Nitrate of soda, as a general rule, should not be applied to heavy soils. There seems to be little doubt that it has a tendency to harden the soil, destroying its texture and making it difficult to work. The application of lime does not seem to remedy this condition. Fertilizers of an acid nature, such as acid phosphate, although it has no strongly acidifying tendency, have a good effect. Nitrate of soda is most effective in soils of good texture and those of a light character.

Nitrate has another beneficial action aside from furnishing the plant nitrogen in quickly available form. The sodium, although not of direct value to the plant, helps to release insoluble potash in the soil. In light soils this action is so effective that it relieves the gardener of the necessity of applying potash fertilizers.

Nitrate has often been criticized as a "soil scourge." Like other strong plant foods containing only one ele-

ment, if used repeatedly, it depletes other plant foods in the soil and this loss must be made up by supplying potash and phosphates. In using nitrate it is well to bear in mind three points: Do not use it on heavy soils, especially clay; use it in conjunction with potash and phosphates; and use it only with crops that need it and can make use of it.

It is a fertilizer to encourage leaf growth. A pound to a square rod of ground is the usually prescribed amount. Commercial fertilizers have a balanced ration of nitrate, potash and phosphates and, in the long run, are safer for the inexperienced gardener to use because he cannot go wrong with them.

SUMMER BEETS. Beets in their infant stage seem to have attained a popularity similar to that enjoyed by the baby Carrot. The little Beets cooked with the foliage for greens make a fine delicacy. Their flavor is always at its best immediately after the plants are pulled.

Beet seed is peculiar looking. The little shriveled lumps are really the dried fruits of the Beets, each containing several seeds. For this reason Beet always come up in bunches, even if the "seeds" are carefully spaced and thinly sown. It is always necessary to thin them. If it happens to be warm weather and dry at planting time, the soil should be wet before sowing, and after the Beet seed is put in, newspaper should be put over the row and weighted down for about four days to prevent the ground from crusting over them. This is also an excellent plan to follow with Carrot seeds.

Pull all but one Beet from each bunch as soon as they have attained their second leaves and leave them about three inches apart in the row for use while small. If it is desired to get larger Beets, thin to six inches apart.

The Beets may be left to grow a they come up, using the thinnings for greens after they have attained sufficient size. When thus crowded they will furnish leaves, but the roots will not develop until after the thinning owing to the crowding.

The germination of the seed is hastened if the ground is firmed after planting. Deep planting for Beet seeds, about half an inch, usually results in better germination.

The Beet is one of the easiest vegetables to grow, but if a luxuriant leaf growth is desired for greens, it should be given rich soil and careful cultivation. This will cause the development of huge foliage.

SHRUB CUTTINGS. July and August are the months to experiment with making cuttings from a wide variety of ornamental shrubs—practically all kinds, indeed, of which you are likely to wish to increase your stock. The equipment required is so simple and the possibilities in results so great that every gardener might well be urged to try the plan. Now and then a species may be met which does not lend itself to this propagation, but most deciduous woody shrubs succeed.

The first requirement for the outdoor rooting of cuttings is a tight
(Continued on page 113)

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How To Grow Small Campanulas

(Continued from page 108)

curiously shaped of all the race, being like little swollen, elongated pale blue balloons, puckered up at one end to form a little five-rayed star. It blooms in July and is another candidate for moraine or crevice treatment. An enchanting small thing to lure the adventurous gardener. It is from the Alps of Styria and Transylvania.

And still we have hardly tapped the possibilities of the genus *Campanula*. There are still many lovely, desirable kinds, many of which are not difficult, like *C. lauri* and *C. sinuata*; many that are calculated

to put us on our best cultural behavior, like *C. stepheni nana* and the exquisite American *C. piperi*, and there are many interesting hybrids, for the race crosses easily. But these must suffice for the present. Campanulas are to be raised from seed without great trouble, but it must not be supposed that they may be sown in the open ground like Sweet William. A frame and flats will be required and fine sandy soil is needful for their success. I find it most expeditious to plant the seed in November when it is too late for germination.

Maintaining Your Garden

(Continued from page 69)

Many feel that watering in midday is harmful because of the action of the sun on water globules, but if this were the case we would have disastrous situations after each summer shower. However, the best possible time to water is in the late afternoon or early evening, for then the water has a chance of soaking into the soil before the sun can cause the high evaporation. How often shall we water is another question. If you water, well, once a week should be often enough, except, of course, under exceptional circumstances.

One of the most interesting tasks in the summer flower garden is the collection of seed. Of course it is an easier matter to purchase seed and we can choose one of what we are getting, but freshly gathered seed gives a better return in germination and we have the added pleasure of producing our own. The one drawback, of course, is the tendency of most hybrid plants to return to the parent strain. This is particularly true in the case of Sweet-william, Poppies and Hollyhocks, but if you are not overly concerned with color schemes you may discover some interesting "breaks." Many perennials, such as Columbine, Delphinium, Foxglove, and the various *Dianthus* are very prolific with seed. This is also true of Goldentuft, Hesperis, Coreopsis and Echinops; in fact, those last are sure to seed themselves if left alone.

Freshly gathered seed should be sown at once. A well prepared seed bed or coldframe should be in readiness and the seeds sown either in shallow drills or broadcast. Label correctly so as to know them apart when they come up, or what is more important, that others who are not as familiar with plants as you may be will not mistake them for weeds.

While we are on this question of seed sowing we might mention that now is the time to sow biennials for next year's crop of bloom. Columbine, Foxgloves and Sweet-william are usually considered perennials, but experience has shown that we get the best results when we treat them as biennials. True biennials are such plants as the Chimney Bellflower, Canterbury Bells, certain *Lychnis*, *Violas* and *Pansies*. These must be started in midsummer in a frame or bed that can be protected during the winter. Next spring the plants will be ready to transplant to their appointed places in the garden.

As the summer advances the observing gardener will see spots here and there that are not as full of bloom as he may desire; color combinations that need rearranging; heights that need to be changed about; and other important items in the creation of a charming garden spot. Such items should be noted down in a book for ready reference in the fall or spring when you are doing over the garden. If you don't note them on paper you will find that it is rather difficult to put your finger on the weak spots when it is time to improve them.

In August we have an opportunity to move evergreens and to make divisions and replantings of such perennials as Iris and other early spring flowering perennials. This is also the time to look over your catalogs and plan ahead for your fall orders of bulbs. It would seem from all of this that there is little opportunity for rest, quiet, or relaxation for the gardener the whole summer through. This is probably the laymen's view, but the gardener sees it in a different light—as an opportunity for great enjoyment and as the satisfaction of having a job which is well done.

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"Black Leaf 40"

The Garden Scrap Book

shaded cold frame. The bed of moisture-retentive soil (one containing an abundance of rotting leaves is excellent) topped with four inches of sandy loam. Over the latter is spread a layer of coarse sand. The entire bed is thoroughly soaked with water preparatory to inserting the cuttings.

Cuttings are usually made of nearly ripened wood, preferably with a "heel" or small bit of the previous year's wood attached to their butt ends. Nearly all their foliage is removed and the cuttings are then firmly inserted in the bed so that only two eyes or leaf-buds remain above the surface. Then water again, close the sash and keep it damp and well shaded until the cuttings strike roots, which will be evidenced by the appearance of new growth.

After rooting has taken place more and more fresh air is admitted until, by mid-fall, the cuttings are generally strong enough to go through the winter unharmed.

PERENNIAL SEEDS. Late spring and early summer are the usual seasons for sowing seed of most flowers for the herbaceous border, though we have a notion that early winter sowing in a coldframe, with germination the following spring, would be quite as successful.

There are three things against which the seed bed must be protected: drought, too hot sun and the batter-

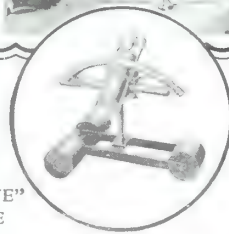
ing, washing out effects of heavy rains. In exposed situations, too, some sort of windbreak to shut off summer gales is advisable.

Perhaps the simplest way to provide ideal conditions is to make the bed in a shallow coldframe, leaving the sash on but raised several inches all around. The glass will effectually shut off pelting raindrops and, if laths are tacked across the sash at 2" intervals, enough but not too much sunlight will be excluded. Under such conditions the control of the moisture supply in the soil becomes merely a matter of artificial watering. If the seed is properly sown there is no excuse for anything but a high percentage of germination and successful growth.

TENT CATERPILLARS. Observant folk whose country experience extends over a number of years often notice the periodical recurrence of the tent caterpillars without understanding the reason for it. Every once in a while—usually at intervals of about seven years—these pestiferous beasts reach a peak which leaves scarcely an Apple or Wild Cherry tree unmarred by their conspicuous nests and greedy foragings. After such a season of abundance the caterpillars' numbers dwindle almost to the vanishing point, and then commence a fresh come-back. It rather reminds one of the rise and fall of Rome, endlessly repeated.

The explanation of this odd fact is a purely entomological one. The

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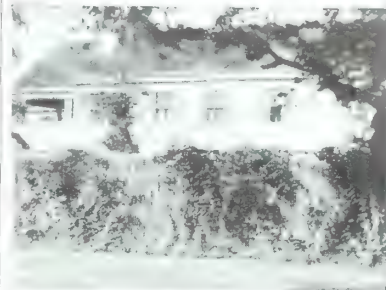
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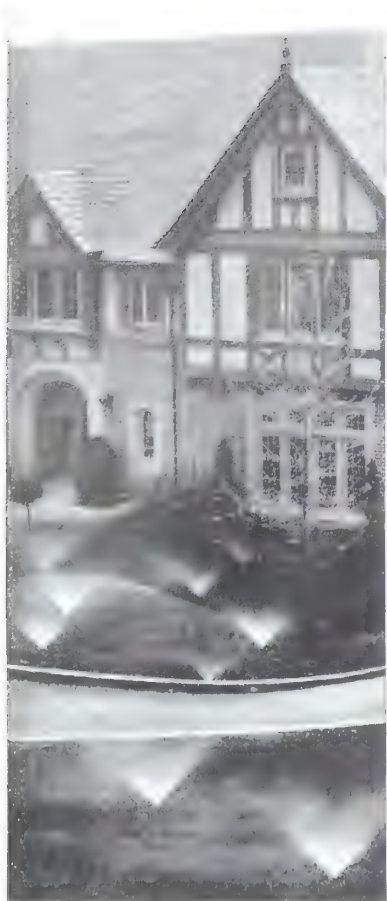
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The Garden Scrap Book

...of the most caterpillar...
...insect which, when its hosts...
...multiply to a point...
...the upper hand in the...
...In this very victory lacks...
...defeat, however, for as the parasite...
...the tracks of the...
...they destroy their own means...
...of existence and perish in their turn...
...Then, for a few years, the surviving...
...caterpillars can multiply unhindered...
...thereby resuming their life cycle and...
...once more giving the parasite an opportunity...
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In any part of the East the pest caterpillars are a serious menace, the...
...caterpillars are a serious menace, the...
...Unless something unforeseen develops...
...we can expect their destructiveness of 1924.

STRAWBERRIES. The first two years of a new strawberry bed are not its hardest, but its most productive. After the second or at most, the third—bearing season the productivity of the plants declines, no matter how well they are cared for. Consequently, in order to keep the area up to maximum yield, new young plants should be introduced every second summer and the old ones discarded. The replacement can be made with bought plants or with those grown from runner from the original stock. It is with the latter class that the present notes deal.

A young strawberry bed

is now closing its second bearing season, it will soon be time to start rooting the runners which will provide plants for the ensuing two years. These runners will begin to sprout soon after the last of the fruit is gone. Several of them usually start from each parent plant, but only one or two need be used, the others being nipped off. These are secured in the places they are to be rooted (small pots filled with good soil, or open spaces between the old plants, in case they are to be grown there without further shifting), using hairpins or flat pebbles to hold them. Roots will quickly form at the first leaf joint, and when the young plants are growing strongly they are cut loose from the parents and the latter thrown away.

Handled in this fashion, the Strawberry bed becomes a self-perpetuating affair which can be carried on efficiently for years.

WINTER ENDIVE. Of late years the popularity of Winloot Chicos—or French Endive, as it is more generally known—has grown tremendously among salad addicts. Nowadays it can be bought in almost every vegetable shop that makes any claim to class, but, like so many other kinds of vegetable produce, the store article too frequently has lost its rich crispness and flavor long before it comes on your table. Endive can be so easily grown at home and is of such superior quality that there is really no reason for failing to have it.



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The Garden Scrap Book

The endive, which is a leafy vegetable, should be sown in a light, well tilled soil which is free from stones to a depth of a foot, thus permitting free development of the long, Parsnip-like root. When the young plants are well up, thin them out to stand six or eight inches apart in the row. Regular cultivation and heavy watering in dry times should keep them growing steadily until frost, when they are dug and prepared for bringing indoors.

This preparation is simplicity itself. First, all the leaves are cut off just above the crown of each plant. Then the roots are packed closely with sandy soil in a good sized wooden box, crowns at the top and barely covered with the soil. A thorough watering follows, and then the box is set in a dark, moderately warm cellar. If there is any doubt about the light, invert another wooden box over the planted one, for unless the darkness is quite complete the Endive will be insufficiently blanched and of inferior flavor.

Within a week or so new growth will begin appearing from the root crowns. As soon as it attains sufficient size it should be cut, thus beginning a succession of fresh leaves that will continue for weeks. Warmth, darkness and plenty of water are the secrets of a crop of delicious "heads" to which there will seem to be no end.

A dozen or two Endive roots handled in this manner will supply

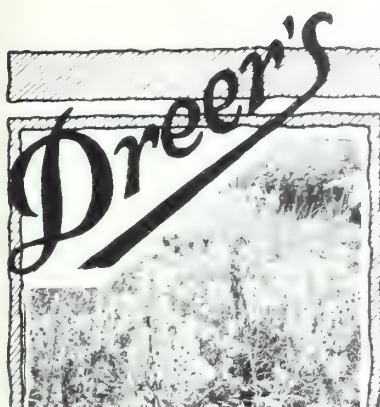
blends practically all winter. Some of the young Endive heads in a salad, but not freezing them until they are needed after the first of the year.

ASPARAGUS BEDS. A well built, well planted and well cared for Asparagus bed is an important asset to any vegetable garden, for under these conditions it will prove a source of delicious young stalks for six weeks every spring. To prolong the cutting season for a longer period than this, however, is to run the risk of weakening the plants and impairing their yield the next year. The reason for this situation is simple enough.

In order for any kind of plant to persist year after year it is necessary for it to develop enough normal growth above-ground to enable it to restore to its crown and roots the strength which was expended in making that growth. It is for this reason that the wise gardener never cuts all the leaves from his Peonies, Gladioli or Narcissi until the end of the season.

After mid-June, therefore, the Asparagus shoots are allowed to grow unmolested. In a surprisingly short time they will develop into a mass of feathery green several feet high, remaining in that condition until fall.

After frost they are cut down to the ground level, for by that time they will have done their part in fitting the roots to carry on at full strength when spring returns.



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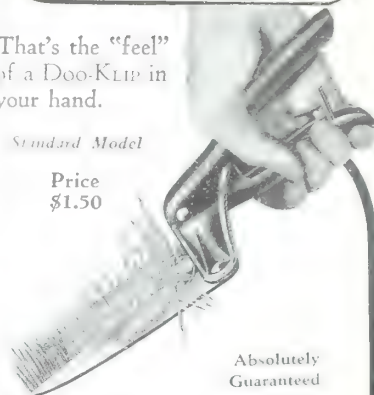
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TRADE LITERATURE

OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating and gardening fields. This issue is devoted to those in the building field.

• HARDWARE

FORGED IRON HARDWARE BY MCKINNEY. McKinney has recreated in forged iron six of the most beautiful designs of olden times. They are the Heart, Curley Lock, Tulip, Etruscan, Warwick and Alhambra, and door hardware in all these designs is illustrated in this booklet. A number of McKinney lanterns are shown in the back. MCKINNEY MANUFACTURING COMPANY, PITTSBURGH, PA.

• TILES

TILES AND SPECIAL FAIENCE. An attractive selection of colored tiles available in twenty-eight shades, made in wall tile as well as in Faience tile, is illustrated in this catalog. These tiles can be supplied in special sizes, designs and colors to harmonize with each individual's ideas and specifications. Photographs show how they are used in interior decoration. ARCHITECTURAL TILE COMPANY, KEYPORT, NEW JERSEY.

• CASEMENTS

INTERNATIONAL COTSWOLD CASEMENTS. The International Standard Cotswold Casement was first introduced in 1925. Since that time many improvements have been added and they are described with accompanying diagrams. Photographs of interiors show some attractive drapery arrangements that can be used with the Cotswold Casement. INTERNATIONAL CASEMENT CO., INC., JAMESTOWN, N. Y.

• PLUMBING FIXTURES

DECECO PLUMBING. A complete line of all-china faucets and fixtures is shown in this catalog. Practically any style faucet or fixture that is available in metal is pictured here made of china. Dececo equipment is built on the principle of a complete brass unit concealed in a detachable china housing. Several illustrations are shown. THE DECECO CO., 76 BATTERY-MARCH ST., BOSTON, MASS.

• DUMB WAITERS AND ELEVATORS

SEDGWICK DUMB WAITERS AND ELEVATORS. Photographs show types of dumb waiters and elevators for the home. The dumb waiter cars are made of selected hardwood. However, steel cars can be furnished wherever desired, and special sizes built to meet any conditions and requirements. Several varieties of elevators are shown. SEDGWICK MACHINE WORKS, 150 WEST 15TH STREET, N. Y. C.

• OIL BURNERS

ADVENTURES IN COMFORT. An interesting story presented in diary form tells how one couple found a satisfactory method for heating their home through the Quiet May Automatic Oil Burner. This burner can be used with any type of heating plant and its easy operation and dependability are among its many advantages. Testimonial letters are reproduced. MAY OIL BURNER CORPORATION, BALTIMORE, MD.

• ELECTRICITY

THE HOME OF A HUNDRED COMFORTS. The convenience of a fully equipped electrical system in the home is the subject of this booklet. Illustrations show the electrical equipment for every room in the house, from the cellar to the attic, and the garage. This includes not only the lighting but also the facilities for furnishing power and heat for household accessories. GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONN.

• DOORS

THE WAY OF LAMINEX. The cause of door troubles and how Laminex will overcome them is explained through the text and photographs in this booklet. The Laminex construction overcomes the tendency of the wood to shrink. Five inspections are made before a Laminex door is passed and every door bears a trademark and written guarantee. THE WHEELER OSGOOD COMPANY, TACOMA, WASH.

• METAL WEATHERSTRIPPING

A SIMPLE CURE FOR EXCESSIVE HEATING COSTS. How Monarch Metal Weatherstrip affects the volume of air and the fuel consumption is explained in this leaflet. There are pictures of several buildings equipped with Monarch Metal Weatherstrip, which is guaranteed to maintain its efficiency for the life of the building. MONARCH METAL WEATHERSTRIP COMPANY, 5020 PENROSE STREET, ST. LOUIS, MO.

• GAS MACHINE

MILES BEYOND THE CITY GAS MAINS. This illustrated pamphlet shows the Fitell Gas Machine which provides gas for every gas need. The machine, installed in the basement, automatically manufactures gas from liquid fuel contained in a buried tank. It is designed to give lifelong service economically and trouble free. THRILL GAS MACHINE CORP., 50 CHURCH STREET, NEW YORK CITY.

• WALLS AND FLOORS

ZENITHERM FOR WALLS AND FLOORS. Many fine photographs show how attractively Zenitherm can be used for both walls and floors. This product which looks and wears like marble, can be worked like wood, and is desirable for exterior as well as interior use. Detailed drawings and text describe the method of installation. ZENITHERM COMPANY, 110 E. 42ND STREET, NEW YORK CITY.

• CEDAR

THE ROMANCE OF TENNESSEE CEDAR. The story of red cedar from its use in the early ages up to the present time is told in this illustrated booklet. Tennessee Aromatic Red Cedar is especially recommended for closet linings and storage vaults in the home, as the aroma of red cedar is deadly to moths. This has been thoroughly proved by scientific tests. GEORGE C. BROWN AND COMPANY, MEMPHIS, TENN.

• PINE

PINE HOMES AND PINE INTERIORS. This catalog is profusely illustrated with photographs of interiors of pine. The color and the grain of this wood make it particularly attractive for panelling walls. A section of the book is devoted to Shevlin Pine, and how it is grown, cut and finished. SHEVLIN, CARPENTER AND CLARKE COMPANY, 790 FIRST NATIONAL-SOO LINE BUILDING, MINNEAPOLIS, MINN.

• SHINGLES

BEAUTIFUL EXTERIORS. The several attractive illustrations in this booklet show different types of architecture using Fitite Shakes for walls and roofs. Each one of these shakes is a perfect piece of red cedar. Since they are sawn edge-grain they will not warp or curl. The Fitite tile is a shake that has been partially surfaced to give the effect of tile. FITITE SHAKE COMPANY, WHITE BLDG., SEATTLE, WASH.

• BRASS AND COPPER

THE HOME OWNER'S FACT BOOK. This book will be of assistance to those planning to build. Not only does it explain the advantages of a rust-proof construction but also how to economize in building. There is a discussion on copper, brass and bronze and why the use of Anaconda metals in the home is desirable. A charge of 25c is made for the book. THE AMERICAN BRASS CO., WATERBURY, CONN.

• BOILERS

WARM COMFORT ALL WINTER LONG. The convenience and economical operation of the Newport Magazine-fed Boiler which is suitable for all types of residences are explained in the text of this catalog. Technical drawings show the dimensions of the various types of grates. Its adaptability to all sizes of fuel is among the many advantages claimed for it. NEWPORT BOILER COMPANY, CHICAGO, ILL.

• FIREPLACES

THE HEART OF THE HOME. This catalog on the use of Common Brick, deals with fireplaces and how they are built. Various designs in fireplaces are shown and drawings explain the proper construction of both fireplace and chimney. There are photographs of some attractive fireplaces built of Common Brick. THE COMMON BRICK MFRS. ASSOC. OF AMERICA, 2121 GUARANTEE TITLE BLDG., CLEVELAND, O.

• ENTRANCES

COLONIAL ENTRANCES OF CHARACTER AND DISTINCTION. A brochure showing entrances either designed by Hartmann-Sanders, or executed by them from architects' designs. The work shows a high degree of skill and true feeling for Colonial precedent. A special method of constructing columns makes this company especially fitted for executing this type of work. THE HARTMANN-SANDERS CO., CHICAGO, ILL.



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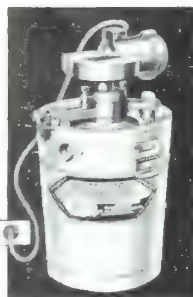


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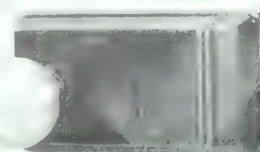
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You can talk from one part of your home to another over the same Bell telephones which carry your voice to neighbors...to other cities...even to other countries

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Listen to instructions to the seamstress...or something important to tell her while you are far away from home. Surely, the telephone is an important adjunct of the sewing room.

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Household Equipment Number

August 1920

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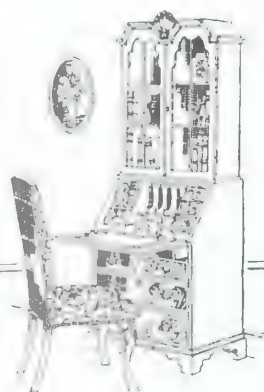
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A CORNER in your own living room can reflect new atmosphere for your entire home by grouping such pieces as this Duncan Phyfe octagonal table in solid mahogany... and an occasional chair and sofa in the style of Chippendale—all hair-upholstered—solid mahogany.

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Photographed above: An Italian mirror carved and gilded, \$198.00

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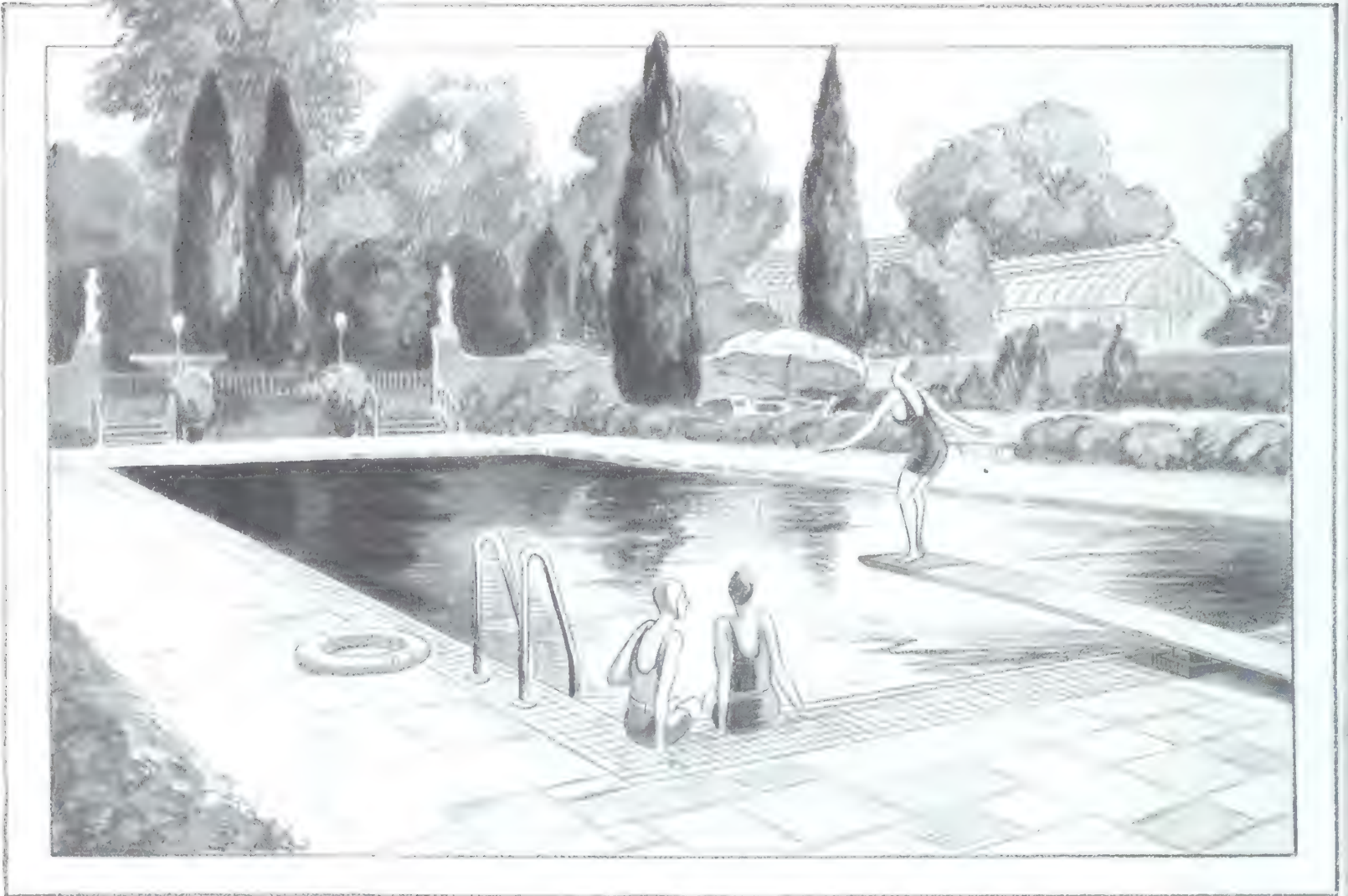


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Seats, benches, urns, well
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ONE spot, beloved over all . . . *your garden!* Whether it be large or small, the secret of its charm is in how skilfully you complement the bounties of Nature with the beauties of human creation. For generations it has been our privilege to cooperate in giving to the gardens of our patrons, that atmosphere of charm and distinction that contributes to the full joy of living. Indeed, taste and appropriateness are as important in garden fittings as in the furnishings of a home—while lack of ornamentation is felt as much in a garden as it is in a room. Thus it follows that suitable and ornamental pieces for the well-considered garden should be carefully chosen with a view of expressing one's own individuality. This may be done in two ways: either by personally exploring the Old World hiding places that may thus disclose the indescribable charm of Old World Gardens; or by relying on our years of experience in garnering these treasures for you.

God gave all men all earth to love,
But since our hearts are small,
Ordained for each, one spot should prove
Beloved over all.

— Kipling

We offer a fascinating variety of hand-hewn marble and stone furniture imported from garden-loving Italy—each piece destined to enrich and embellish the garden of some distinguished American home. If you cannot come, write us so that we may proffer suggestions and send photographs of available pieces. Address us at New York, Dept. HG.



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2 West 47th Street, New York

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PROMINENT FAMILIES IN THE SOCIAL REGISTER

HAPPILY

Reminiscent is this

CHARAK MIXING TABLE



THOMAS SHERATON—BORN IN 1751—was the last of the great English woodworking designers. His furniture is noted for lightness and grace obtained by an harmonious and perfectly proportioned combination of undeviating lines. Sheraton built the first roll-top desk and, incidentally, the first twin beds.



THE ORIGINAL mixing table is illustrated on page 203 of "A Handbook of The American Wing", published by the Metropolitan Museum of Art, New York City. The above illustration shows the right decanter drawer slightly opened. It is an authentic reproduction of the original.

THE hospitality of Colonial Days is delightfully suggested by this beautiful mahogany mixing table. Its marble top and decanter drawers bespeak a design thoughtfully evolved for a particular use; the tamboured roll-top is a delicate bit of complicated construction. The original, which is now in the Metropolitan

Museum of Art, formerly graced a fine old Baltimore mansion. The Charak piece is a faithful reproduction in every respect. ★ ★ See the opposite page for list of stores where the Charak mixing table may be seen. ★ ★ Charak manufactures an extensive selection of authentic reproductions of Early American Furniture for living room, bedroom, diningroom and hall.

CHARAK FURNITURE COMPANY, INC. — BOSTON, MASS

DEALERS LISTED BELOW

DISPLAY THE *Charak*

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Penn Furniture Co.

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32 Elm St., New Haven

C. Funk & Son, Inc.

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Wayside Furniture Shop

Milford Turnpike, Milford

Greenwich Electrical Co.—Greenwich

G. Fox Co.—Hartford

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Elwood Souder Sons & Co.

9th & Orange Sts., Wilmington

DISTRICT of COLUMBIA

Woodward & Lothrop—Washington

ILLINOIS

Marshall Field Co.—Chicago

Beyer-Marshall Co., Inc.—Peoria

INDIANA

Sander & Recker Furniture Co., Inc.

42 S. Meridian St., Indianapolis

KENTUCKY

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1317-19 Bardstown Rd., Louisville

C. F. Brower & Co.—Lexington

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Johnson Furniture Co.—Shreveport

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32 Canal St., Boston

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Bostock Furniture Co.—Taunton

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MINNESOTA

The New England Furniture & Carpet Co.—Minneapolis

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The Lincolnton Furniture Co.

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Hudson St. at Central Ave., East Orange

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John Hanna

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280 Delaware Ave., Buffalo

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43 N. Pearl St., Albany

Willert Shop, Inc.

244 Fulton Ave., Hempstead

Henry Kug's Sons—Patchogue

Weber's, 589 Main St., New Rochelle

J. M. Adewelt

419 S. State St., Savannah

Robert J. Russell, Inc., 515 S. Broadway, Yonkers

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Thomas—Yolxerton Co.—Winston

W. T. McCoy & Co.

423-425 S. Tryon St., Charlotte

Harris Equipment Co.—Winston-Salem

OHIO

Halle Bros.—Cleveland

The A. B. Closson, Jr. Co.

112 West Fourth St., Cincinnati

The M. O'Neil Co.—Akron

John P. DeCamp Co.

1322 Sycamore St., Cincinnati

PENNSYLVANIA

John Wanamaker—Philadelphia

Boggs & Bull, Inc.—Pittsburgh

Watt & Shand, Inc.—Lancaster

Pomeroy's, Inc., 4th & Market St., Harrisburg

Huff Music Store, Main & Market Sts., Bethlehem

Troup Bros., 8 N. Market Sq., Harrisburg

Saman & Werner—Allentown

RHODE ISLAND

J. Marcus Co.—Providence

Rabner & Wayside Furniture Shop—Westerly

TENNESSEE

Period Furniture Co., 2410 West End Ave., Nashville

Boggs-Rice Co.—Bristol

TEXAS

The Cave Co., Inc.—Houston

Lakes & Co., Inc.—Fort Worth

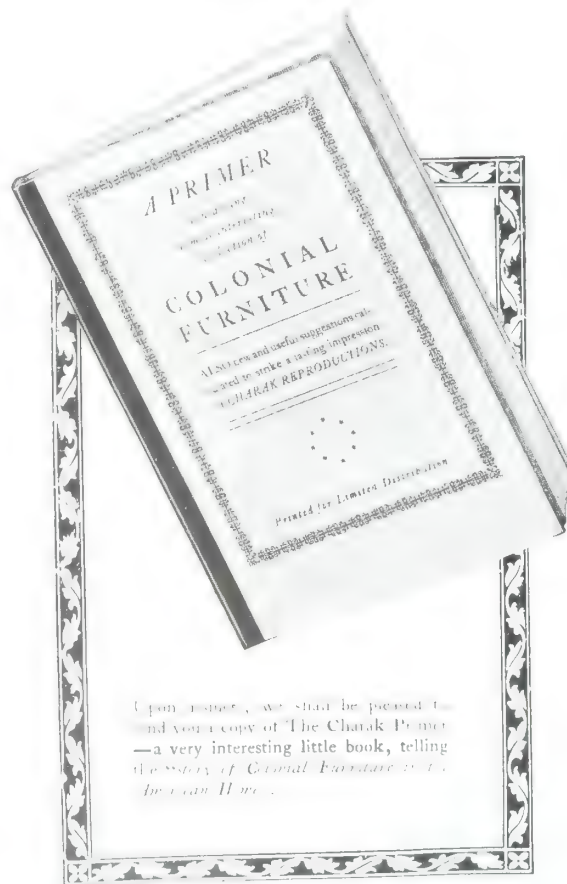
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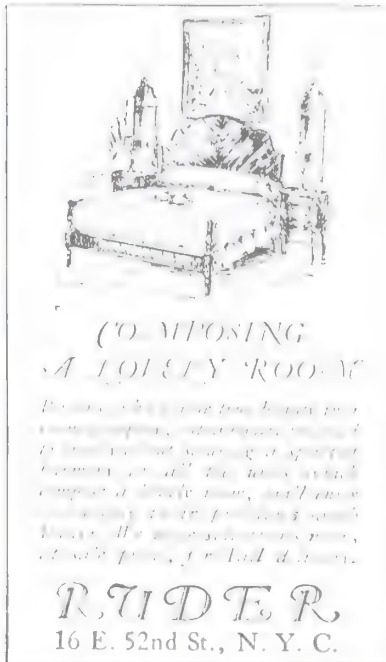
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DIRECTORY OF DECORATION & FINE ARTS



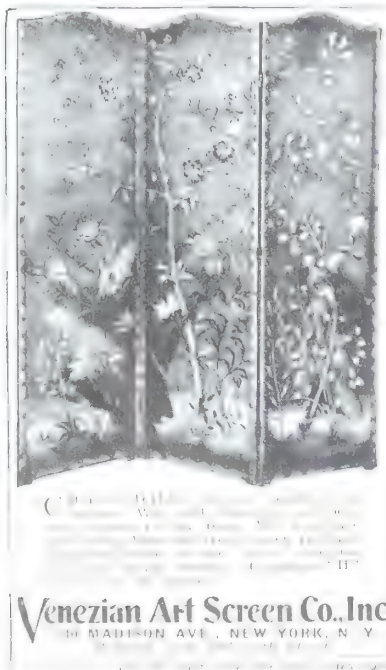
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ATLANTA



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16 E. 52nd St., N. Y. C.



Venezian Art Screen Co., Inc.
30 MADISON AVE., NEW YORK, N. Y.

THE modern household requires its electrical fixtures to be numerous and conveniently located, and to this end the various stores are showing accessories which permit the operation of two or three electrical appliances where only one was formerly used. For example, by means of multiple tap devices it is possible to operate a toaster, percolator and one of the new egg boilers in a room equipped with only one available outlet. These devices sit flat upon a table and the various plugs are fitted in. Two portable fixtures, each having four outlets, are shown in a mottled marble effect and in a blending of black and scarlet. The plugs are made to harmonize. Another fixture is conical in shape and the plugs can be slipped in at any point by merely inserting the prongs into two parallel grooves which circle the cone. Available in color combination of black and red.

A colorful and practical addition to the breakfast table is a clock with a clock mechanism which will measure out of hours, minutes, seconds or all "periods" in the number of minutes. The plug attached to this fixture is cut into the electric outlet and then the plug from percolator or egg boiler is set into the timer. An adjustable lever starts the current and controls the number of minutes it is to run. Two outlets are provided, one operated from the clock mechanism and the other independent. The clock mechanism is designed along modernistic lines.

Bakelite has been used for all time devices. One of the best insulators against electricity, bakelite is incapable of corrosion and its appearance is colorful and lustrous.

FOR the many who enjoy informal buffet suppers Ovington is offering Sunday night supper trays, of a lacquered metal in a wide variety of colors, including orchid, yellow, gold, peach, red, orange and two shades of green. The trays are twelve inches wide and seventeen inches long, and come in sets of four or eight. Accompanying each is a fringed doily and napkin set in a harmonizing color with a checked or an appliquéd fruit design.

Of a similar appearance to the boy's tray, available is a tray, for either child or adult. These are long enough to hold almost any combination of dishes and are made of



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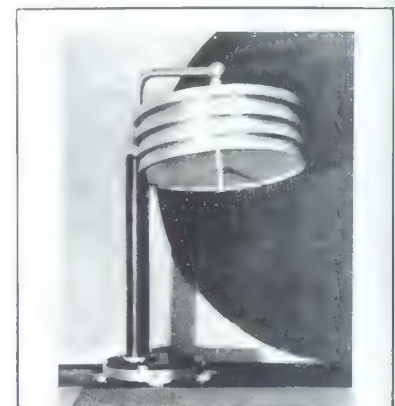
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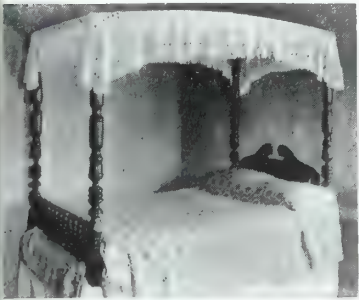
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legs which, to economize storage space, are removable. A blotter top is provided that it may also serve as a writing table. There are sections on top of the tray in which cigarettes or water glasses may be kept. If the tray is being used by a child, paste jars and brushes and the like may be put in these sections.

MARY RYAN is showing kitchen ensembles that are bound to bring additional charm to even the gayest of kitchens. The set consists of a tin waste basket, a cover for cake, a tray, and a wooden jar to keep cookies or biscuits fresh. The last is built along the lines of the old-fashioned cookie jars of fond memory. Such a wide selection of color combinations is available that practically every kitchen, no matter what its color scheme may be, can be outfitted with an appropriate set. The schemes on display include black with a red polka dot, blue with white, yellow or green dot, green with an orchid dot, and a number of others.



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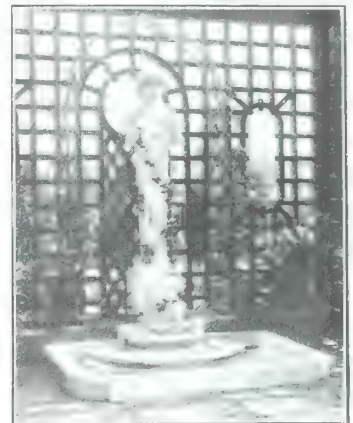
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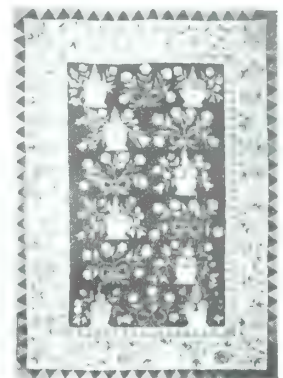
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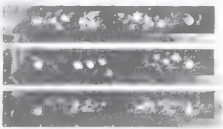
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A distinctly individual linen or blanket cabinet

Linens and blankets are the things that make a home comfortable. Now they can be elegantly displayed. The new linen or blanket cabinet is a masterpiece of design. It is made of solid green rubber about a half inch thick decorated in waterproof paint, with an all-over daisy design. The watering can is modeled after the French watering cans, and is decorated to match the pad. One particularly attractive set comes in a color combination of green and white.

The CLOSET Shop
MRS. GEORGE HERZOG
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COMING out of the kitchen and into the garden, we find another pleasant offering at Mary Ryan's shop, consisting of a kneeling pad and a watering can. The pad is made of solid green rubber about a half inch thick decorated in waterproof paint, with an all-over daisy design. The watering can is modeled after the French watering cans, and is decorated to match the pad. One particularly attractive set comes in a color combination of green and white.

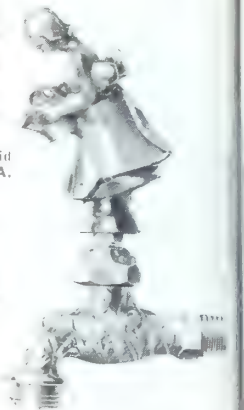
THE lover of rare objets d'art will be interested in the old Chinese panels that are available at Charles R. Gracie's shop. These may be converted into screens or used as wall panels. One set of eight, about eight feet high, is made up into two four-fold screens to be used on either side of a doorway between the living and the dining room. A low screen, intended for use in the garden to prevent children, and decorated with 18th Century landscapes, out of an old psalm book, is also available.

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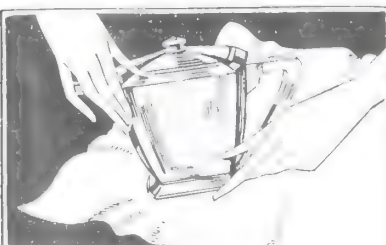
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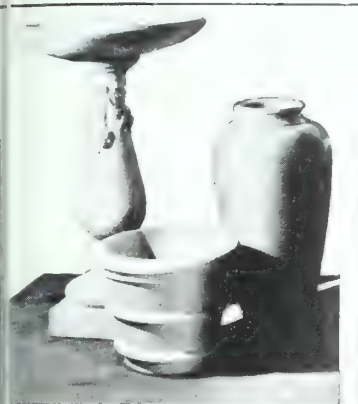
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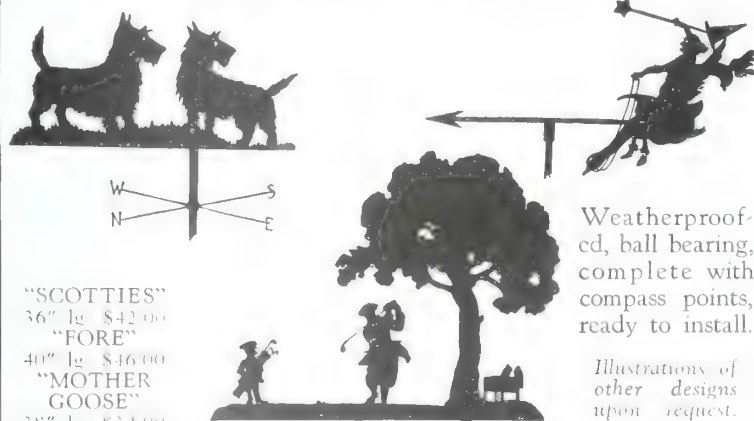
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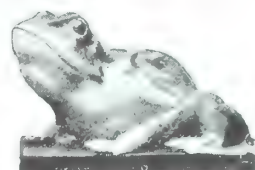
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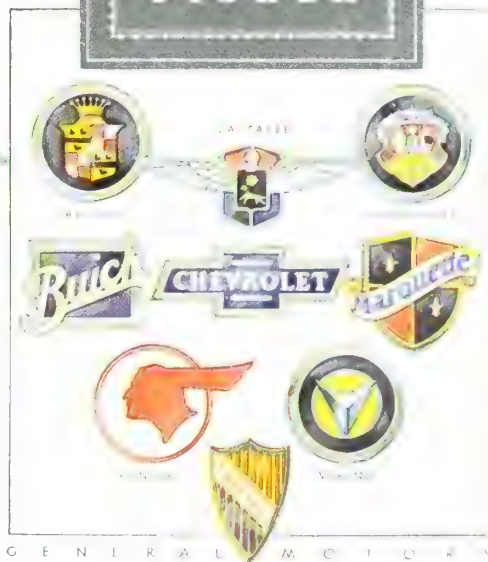
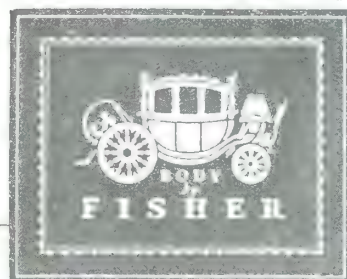
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PHILADELPHIA AND NEW YORK
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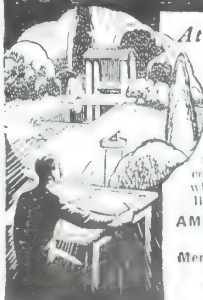
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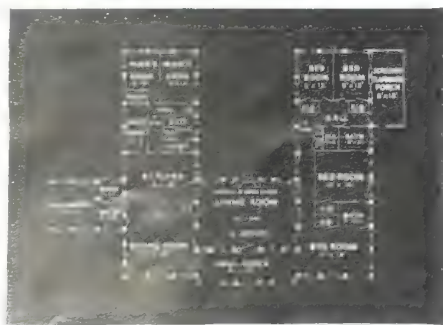
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COMPARISONS, it is proverbially maintained, are odious, so it is probably most unwise for me in any way to set off the Chow-Chow against the Saluki which was discussed in these columns last month. Particularly risky is such a procedure in the dog game, where the true believers in the various breeds are not above being a trifle militant in championing their respective favorites against the field.

It is a fact, just the same, that Chow and Saluki are alike in boasting a genuinely venerable lineage. Nobody knows just how ancient the Chow breed is, any more than he does about a lot of other oriental affairs. It is safe to say, however, that as a distinct breed this dog goes very, very far back—quite likely to remote ancestors which were closely akin to such arctic breeds as the Samoyede and Eskimo. In fact, there is much about the Chow of today which suggests the



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STONOR DILLY DILLY, the Junior Dog Class Winner, February 9, 1930. (Illustration of Dilly Dilly)

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First, then, the Chow is essentially a powerful yet agile dog that can be astonishingly quick in his actions and gives the impression of always keeping his feet well under him. He is not what you would call hail-fellow-well-met, or even just a good mixer. Perhaps it is more fair to say that he is what might be described as unsocial, reserving much to himself when among either canine or human strangers. On the other hand, he often acts like a perfect kid with those whom he knows well, and there can be no slightest doubt of his devotion to master or mistress.

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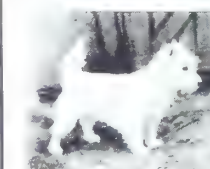
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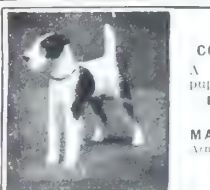
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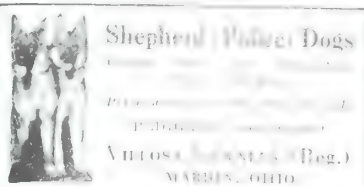
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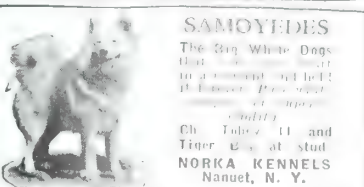
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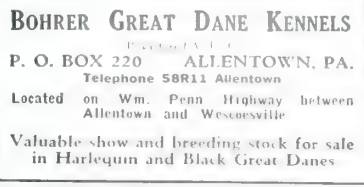
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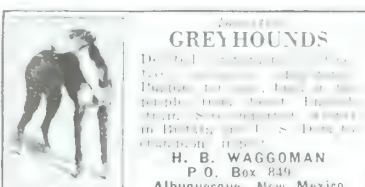
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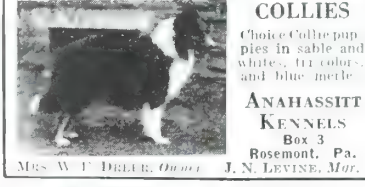
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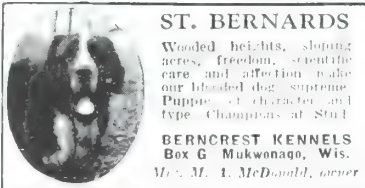
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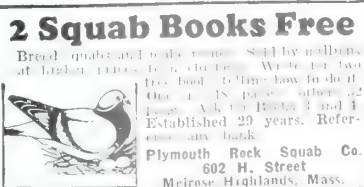
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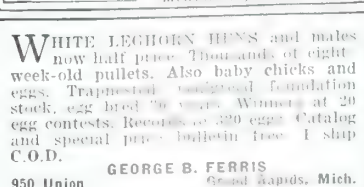
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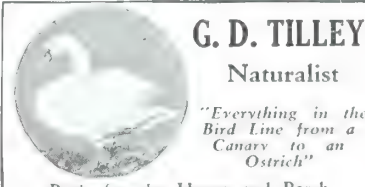
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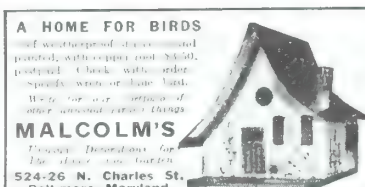
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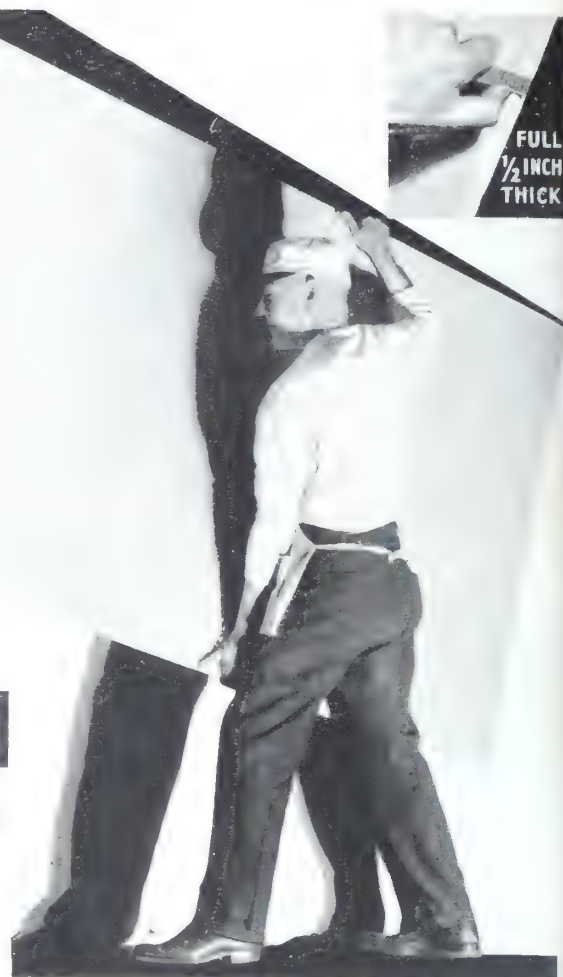
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Most home owners must look ahead to make room in a crowded budget for seasonal bulges in expense. This year, when planning for the winter, give some serious thought to the heater in your basement. Replace it with a Spencer, and your new heater will pay all the cost of “fixing up the house for winter,” besides a comfortable saving that you may keep.

This Spencer Magazine Feed Heater is really a remarkable invention. When it was created, thirty-three years ago, all boilers and furnaces were made with the flat grates dictated by years of tradition. These flat grates require large size fuels to meet technical requirements for draft and combustion. Since small size fuels need a thinner fire bed, and should be fed a little at a time to the fire, the Spencer was built to meet these requirements. Its grates are not flat, but sloped. Its fire is not fed by hand, but by gravity, that makes fuel roll down from the magazine.*

The result was not merely a heater that would burn low cost small size fuels—but a heater with automatic fuel feed that gave remarkable control of temperature to secure healthful uni-

formity. Early Spencer owners told their friends—and the Spencer grew. Even today more Spencers are sold upon the simple recom-



Illustrated is the Spencer Magazine Feed Heater for the home of average size. Spencer heaters for steam, vapor, or hot-water systems, are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

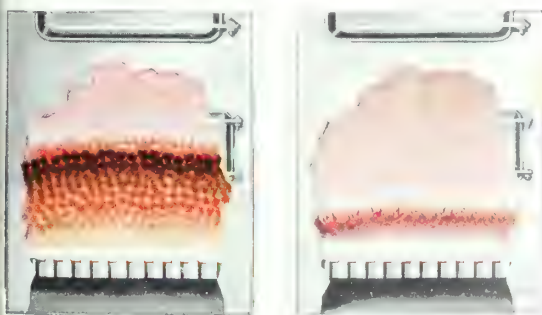
mendation of other Spencer owners, than through any other source.

You can save heating costs by burning small size fuels in Spencer Heaters—No. 1 Buckwheat anthracite or small size by-product coke. You save all the difference in cost between these small fuels and large sizes. No. 1 Buckwheat anthracite for instance costs about half as much as large sizes—and you save all of this difference in price. In addition to this saving, you secure unusually uniform heat—day and night—with all the convenience of a heater that needs attention only once or twice in twenty-four hours. Write for the Spencer Book, “The Fire That Burns Up-hill.” It explains the Spencer operating principle in detail. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. Division of Lycoming Manufacturing Company.

Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a proper level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D), and settles on the Gable Grate (E). As the fire bed shrinks, fuel rolls down automatically from the magazine, which holds enough fuel to feed the fire for a full day with only one shaking of the grate.

FLAT GRATE HEATER

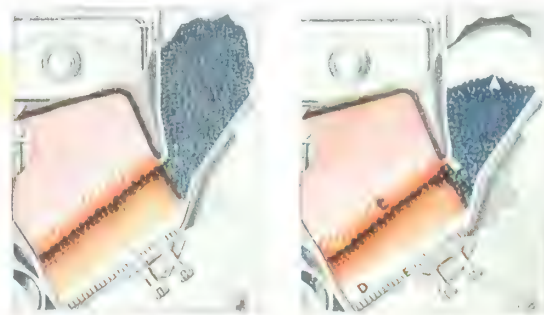
Showing how burning fuel shrinks away to ash—heater must again be refueled



SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER

The shrinkage of burning fuel lets more fuel feed automatically from the magazine



Protect and beautify your home



ABOVE—Here we show, by an actual color photograph of a roofer at work, how easily a worn-out roof is made weather-tight, fireproof and good to look at by laying Johns-Manville Asbestos Shingles right over the old roof.

AT RIGHT—Direct color photograph of Johns-Manville Asbestos Shingles on the home of Aleck G. Brooks of Yonkers, N. Y.

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HOUSE & GARDEN

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August 1930

COVER DESIGN BY PIERRE BRISSAUD

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JUST as inevitably as the lies far below the polish and luxury of the modern occur in a region of human toil and mightily striving machinery, so surely is the quiet charm of the perfectly appointed house built upon a basis of bare-faced, practical utility. Not all the grace of the Directoire nor the substantial richness of the Jacobean can much avail if the heating plant is inadequate or the kitchen range refuses to cook.

So let the service consideration of the house be paramount, second not even to the architectural style or the mode of the turn-of-ages. The objects of good taste embrace electric wiring as well as a window to the street.

Subscribers are notified that no change of address can be effected in less than one month. Address all correspondence relative to subscription to House & Garden, Greenwich, Conn.

VOLUME LVIII

THE CONDÉ NAST PUBLICATIONS, INC.

NUMBER TWO

The House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. EXCLUSIVE AND PUBLISHING OFFICE: GREENWICH, CONN. EDITORIAL OFFICE: GRAYBAR BLDG., LEXINGTON, N. Y. NEW YORK, N. Y. CONDÉ NAST, PRESIDENT; FRANCIS L. WRIGHT, VICE-PRESIDENT; W. F. BECKERLE, TREASURER; M. L. MOORE, SECRETARY. ADVERTISING OFFICES:

ALMAVIVA HOUSE, ALMAVIVA, LONDON, W. C. 2. 10 AVENUE DE CHAMPS-ÉLYSÉES, PARIS. SUBSCRIPTIONS: \$4.00 A YEAR IN THE UNITED STATES, CANADA AND MEXICO. \$5.00 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONN., UNDER THE ACT OF MARCH 3, 1879.

Printed in U. S. A. by The Condé Nast Press

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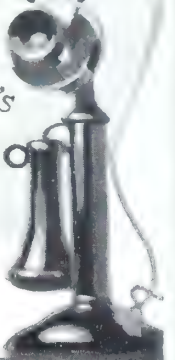
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GARDEN VISITS. Only the meanest gardener will refuse to show his place or permit strangers seeing it, yet there is a limit even to this hospitality. The cry has come from Macedonia in the person of two garden owners whose places were shown in the May House & Garden. Scarcely had the magazine appeared than a pilgrimage descended on a Baltimore garden shown in that issue and out of sixty persons in the pilgrimage forty-one came because they had seen it pictured in these pages. But the desperate cry came from a garden owner in Buffalo who simply can no longer work in or enjoy his garden since it was pictured in this magazine over 3,000 persons have come to share its beauties. And still there are people who say that gardening interest in America is really negligible.

BLUE AND WHITE. There was a time when blue was the orthodox color for dining rooms, but by slow degrees it has been creeping into other parts of the house. More blue upholstery fabrics are being sold today than heretofore. Which reminds us that only last year House & Garden demonstrated this blue movement by showing how an entire apartment was decorated in various tones of blue to give an effect which was pleasing and notably unified.

Another noticeable feature is the popularity of white lamp bases. They come in innumerable shapes and sizes and fit all kinds of purses. Against pale blue walls what is more interesting than the contrast of a chalk white lamp? New York this season has been thrilled by the sets of *A Month in the Country*—the Theatre Guild's presentation of Turgenev's play. The opening set shows this blue and white combination—clear pencil blue walls and white painted door and window trim by way of contrast. The scheme is simple, easy to live with and old-fashioned enough to be good style today. It may well be adopted in actual homes.

THIS MODERN AGE. The world, it seems, is continuing one of its oldest habits: it moves. Having given us the professional rat eliminator away back in the Pied Piper of Hamelin days, it progressed through the stage of the exterminator of lesser household vermin to the man who murders moles for a living. And now, praise be, comes the newest destroyer of things pestiferous—the Poison Ivy executioner. Yes, it's true. No longer need we pay with intolerable itchings for our labors of restoring that neglected New England garden or rebuilding those stone walls which are so sadly out of repair. We are given to understand that all such sufferings are as unnecessary as war, moon rockets or the annual consumption of chewing-gum. We simply write or 'phone to the Poison Ivy Man, and he and his strong-arm squad do the rest.

INTELLIGENCE AND MACHINE. One often hears the remark, "What's the use of my buying the latest machines when my cook won't use them? She prefers her own old-fashioned ways." And in that comment is both a criticism and an explanation of why much household equipment fails to give the best results.

No machine is capable of functioning more than the intelligence of its user. If the user doesn't understand how the machine works and how it should be cared for, the blame lies not on the machine but on the user. It is absurd to expect untutored raw Irish, Finnish or any other kind of servant to run a household machine that even the owner doesn't understand. No householder should buy a piece of new domestic equipment until its use is demonstrated both to her and to the servant who is to use it. The general facts in relation to its care and maintenance should be thoroughly understood.

Practically every manufacturer of complicated household machinery offers these demonstrations. One has merely to ask for them. In many cases repair service is available, a fact that should be remembered when purchasing machines. But all the repairing service in the world cannot supply the intelligence and understanding necessary to make a machine function properly. Even fool-proof machinery depends on what kind of fool is running it.

A GREAT TEACHER. The world of taste is poorer today by the passing of Frank Alvah Parsons, President of the New York School of Fine and Applied Arts. Under his tutelage hundreds of young men and women enjoyed the experience of a strict education in the arts and hundreds of others who heard his lectures and read his books felt the stimulating and human inspiration of a man of unerring taste. Interior Decoration owes its greatest growth to his influence. If the homes of America are in better taste today than they were twenty-five years ago, much of the credit is due to that quarter of a century in which Mr. Parsons labored so valiantly.

A TREE CONFERENCE. Everyone who is interested in trees as indispensable, esthetic and practical to the American scene should welcome the coming of the Sixth National Shade Tree Conference in Cleveland on August 27th, 28th and 29th. On these three days the Public Auditorium will house an exhibition of equipment, tools and materials of unique value in tree welfare, and papers will be read and discussion invited on such matters as soils, sprays, diseases, tree moving, et cetera. The Conference is composed of commercial tree experts, plant pathologists, foresters, horticulturists and others engaged in scientific or practical work. The hall will be open to the public with no charge.

"JERRY" INSURANCE. Last spring fire damaged the first house in the land. The White House was nearly destroyed because of faulty fireplace construction. Wide mortar crevice found in the four inch chimney. This chimney with its unlined flue was dangerously close to partition, which, in turn, was not of approved construction, not fireproof and not substantial. Official quarters, at last, make wordy explanation of the facts.

If the home of our president is so flimsy, where, indeed, may we look for safety? And how shall we recognize one? The matter goes far deeper than flues, fire stops and foundation footings. "Must I," asks the perplexed home seeker, "qualify as mason, carpenter, heating and plumbing contractor, electrician, plasterer, sheet metal worker, roofer, tile setter and painter to secure an honest home?"

Codes and catechisms set up by manufacturers, associations, labor groups and a host of organizations are helping. But the security they give reaches only a small fraction of the thousand that buy or build yearly. Only a few of these families, perhaps 10 per cent, feel they can afford to have their architect supervise construction.

Building or buying has been a gamble, with the owner usually on the short end. In literally millions of cases he has held the bag and very often been overwhelmed by the back-wash of "jerry" workmanship, a fact graphically enunciated by the annual billion dollar bill for repairs.

Oddly enough, hope for relief from this baffling condition comes from an unexpected, though logical, source. Financial institutions, realizing they must protect their investments until mortgages are substantially reduced, are organizing departments to inspect dwellings upon which they have made construction loans. As it is far more economical for the great bulk of home seekers to pay from income rather than from capital, this factor of periodic inspection should be looked after when financing arrangements for the new home are being made. A building and loan association in Shreveport, La., initiated the idea. So gratifying have been the results that other associations are adopting the plan.

By all means see that first quality materials are specified and used. But do not assume their use is a guarantee. Good materials may be assembled, through carelessness or ignorance, in a "jerry" fashion. The result will be costly, disappointing and dangerous. Every house should be critically surveyed by a competent inspector at least eight times during construction.

THE FLAG AT HOME. The business of living in high class tenements, otherwise known as apartment houses, has caused to be missing from many a household a touch of equipment once considered essential. It was a pretty poor home that didn't own a flag. Fortunately the counter-movement of country living in the summer brings the flag again into the realm of necessities, for a country place is never fully equipped until it owns a flag and a pole or staff to hang it on. Some of our newly landed gentry may also follow the English custom of flying the flag when they are in residence, so that friends can see they are there. But there is more to it than that.

Many fathers and mothers feel, with reason, that a flag flying from a staff in the yard is an excellent method of instilling love of country and respect for law and order in youthful hearts and minds. Flags flying on top of school or public buildings are remote, not parts of the child's world. To win the affection of a boy or girl close contact is necessary. The ceremony of flag raising on July 4th, Flag Day or other occasions, a ritual in which the child takes part, creates in the youthful consciousness a deep respect and love for the flag and all those ideals which it symbolizes, at an impressionable age.



Photo: Dargatzis

Form And Light In Modernism

Seen from below, the fixture which provides illumination for the stairwell of a modern penthouse creates a striking pattern of massed elliptical arcs and circles. Pairs of clear plate glass discs separate drums of monel metal and sanded glass. The ceiling is developed in plaster and murrain. Robert E. Locher, decorator

Modern Lighting Departs

Radically From The Methods Of The Past

Ely Jacques Kahn

AN essential element in the decoration of the modern home is that of illumination. One has been accustomed for so long to consider electric fixtures as accessories to be hung, or lamps to be placed after a room is finished, that it is particularly important to realize in the newer conception of the interior that lighting is one of the major considerations in the basic scheme.

In the first instance, the purpose of artificial illumination is primarily to substitute for sunlight a quality of light that will produce in a given room an effect obtainable from purely natural sources. As a matter of fact, the characteristic lighting fixture is merely a silly recollection of the sconces, oil lamps, torches, chandeliers, that, quite simply and intelligently, permitted our fathers to use the torch, oil, candle, in as logical and attractive a manner as the restricted ingredients might have permitted. The normal reaction to any new material was followed in the application of electricity. The engineers whose wisdom and brilliance perfected the incandescent lamp, the theory and practice of transmission of electric current, turned over their startling discoveries to small-souled creatures who cautiously turned gas fixtures into electric monstrosities, charming candle containers into quasi-Colonial what-nots; oil lamps into mongrel forms that have the main virtue of not requiring the trimming of the wick.

The present day sees a new possibility before it. Electric light is not confined to any restriction but that of simple technical considerations known to the most elementary student of the subject.

The layman, the woman considering the lighting of a room, has little choice. One is offered the stock of the average fixture concern that may have the merit of good workmanship, as far as the actual metals or glass are concerned, or one is propelled into so-called modernistic aberrations of glass boxes, distorted with triangular metal trimming. The difficulty is both with the purchaser and the manufacturer. The designer is almost negligible, for, quite unfortunately, the men whose judgment might direct many people towards happier solutions have much to do on specific work of more important calibre, with the result that the average buyer finds relatively little available.

The purchaser must realize immediately that illumination is necessarily an integral part of the design of a room. The entire color scheme, the accents, the dramatic quality that gives character is in a very considerable degree effected by the light, the shadows, the half tones that are the result of intelligent arrangement of lighting sources. Where one



Sigurd Froehner

(Above) An ornamental glass plaque, one inch thick and approximately 27 x 40 inches, is decorated with an under-the-sea motif. This is illuminated from below, which brings the carving into relief. The metal stand is finished in silver. Designed and executed by Kantack & Co., Inc.

(Right) An unusual double tiered ceiling fixture, 18 x 30 inches, for the hallway is made up of black glass plates. The light filters through the sanded glass sections. The supports of the fixture are made of monel metal. Robert Locher, designer



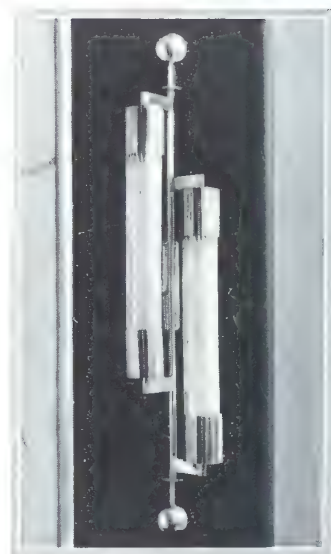
Doris Duryea



Wendell

wants light to be purely decorative, to obtain a sparkling note at this or that point, the lighting unit with its necessary metal, wood or glass, will be designed to fit the location properly. A room is very often true because all of it is strongly illumined — precisely the reverse of natural sunlight, whose rays, coming from one source, cause flickering shadows and the calm contrast of one wall, at least, in strong color. A room may be quietly lighted, as a library for instance, where, for special work, additional light is available. The sort of lamp which will combine the ideal features of a smoking stand, book rest and flexible light, is still to be produced, for the designer concerns

himself far too much with applied decoration. It is almost becoming a truism to assert that function is the basis of design. The architects are gradually discovering that in their big buildings, for the pressure of practice tells them that the historic nonsense they have dished out for years is not only becoming tiresome, but likewise expensive and downright ugly to the eye that has seen the clean sweep of the aeroplane, the stream line of an automobile. Function in the big building may seem to be quite normal, but actually the development from the strange encyclopedia of architectural ornament which the tall building of 1900 demanded to the sweeping simplicity of Raymond



George Harting

(Above) Typically German in design is this wall bracket, approximately twelve inches high. The texture of dull silver and striped opaque glass, was made by Schwintzer & Graeff of Berlin. It is suitable for use in simple modern interiors. *Contempora*

There are no lamps in the living-dining room of B. Herzberg shown above. Illumination comes entirely from such built-in sources as the drop shelf below the ceiling, one corner of the fireplace wall, and a corner behind the built-in sofa. *Howe & Lescaze*, architects

Hood's Daily News Building of 1930 meant years of agony, explanation, study, and above all, courage.

In residential work there is, of course, a two-fold obstacle to the consideration of new forms, new principles. In the first instance most people hesitate to experiment, particularly in places where they will be subjected to direct and personal criticism. One is tempted to go Colonial or English because it is so much more comfortable to be free of any strain of thinking. One is also wary of change in the home, because, as a practical matter, one reasons that if for some cause or other one might want to dispose of one's property, the innocuous is always acceptable.

In Europe, almost without discussion, the new mode is taken for granted. Holland, Sweden, Germany, Austria, France, and lately England, have their national characteristics accented in domestic work,



This large fixture (4 feet by 6 feet) is the center panel of the high ceiling of a gallery. The light is filtered through and between thin fins of sanded glass bound in monel metal. Robert Locher



An interesting fixture designed for the stepped walls of a modern penthouse bar, executed in white sycamore with moldings of black ebony, is developed in mirror, clear plate, sanded glass and monel metal. It is suspended from a decorative mirrored and metal trimmed ceiling. Robert Locher was the decorator



(Right) The dining alcove end of the living room in the apartment of B. Herzberg has a lighting fixture affixed to the wall over the mirror. This is made up of two shelves of plate glass with a chromium metal backing. African walnut is the wood used for table, chairs, and alcove. The upholstery fabrics are in brown tones, and the pillows green. The wall on one side of the room is char treuse, the other is a grayish blue. Howe & Lescaze, architects



(Above) A concealed light illuminates the niche which holds a beautiful glass vase filled with metal flowers. The fixtures at either side of the niche are of white metal with amber colored glass. This group is in the library of a New York apartment of which Ely Jacques Kahn was the designer and architect.

Desk lamp with concealed light, 18 inches high, chromium finished base, formica trim, hard rubber shaft. Dull chromium finishes a lamp with a shade that tilts at any angle. A sheet of opal glass conceals bulbs. Alabaster cylinders and chromium make a lamp which has two axes of lighting. Newer Studio.



George Harting

but it is clear that the spirit is not a transient one—a freak of the moment. In America it is very likely to become a surface disturbance if the public does not take the trouble to probe more deeply into the philosophy of the movement and is content to accept metal chairs, triangles or zig-zags as the product of thirty years of intense artistic activity in Europe.

In America, in particular, the use of light is so lavish that the need for intelligent design is particularly important. The use of bulbs that glare to the eye is no more absurd than the possibility of the sort of sanitary conveniences in use fifty years ago as compared to the efficiency of our highly developed bathrooms. The spotting of lighting brackets on every wall is arrant nonsense, unless in a decorative scheme the particular accents are desired. In a dining-room one finds wall lights so absurdly arranged that wax candles on the table are actually necessary. There is no quarrel with the use of candles if one's taste is in that direction. Thank our stars that there is a diversity of opinion. Let there be, however, the possibility of agreeable lighting of the room, dramatizing the guests about the table with its sparkle of linen, silver, and flowers.

One particular feature that has not been seriously developed is the use of light in conjunction with the various metals, stones and glass, to produce actual notes of decoration, much in the spirit of a tapestry or a painting. Time and again the element of decoration required demands something more than a flat mass of color. Combination of flowers, cactus, fish; the reflections of decorated surfaces in mirror settings offer endless possibilities not only in brilliancy of form, intensity of lighting effects, but actual massing of color with the combinations of onyxes, alabasters, marble, various metals—the whole gamut of material that lies at the artist's hands.

The first requisite is the stimulation of the owner to realize that experiment is the soul of a civilized being. As long as the client is smugly content with a third rate



George Harting

Columns of Oriental walnut trimmed with ebony and white holly contain the lights which illuminate the study of Dudley Sicher. The desk, corner cabinet and side benches are of French walnut. The linen window curtain is in shades of brown, edged in orange, with the window box painted green. Jules Bouy, designer and decorator

copy of a spurious antique the designer has neither the opportunity nor the enthusiasm to sharpen his wits. The public must itself demand release from the heavy and deadening principle of copying. It will probably make mistakes and be human in making them, but it is inconceivable that any great influence can be exerted by a few men or a few intelligent clients while the bulk of the country rests placidly under spurious laurels, congratulating itself on its refined taste in knowing where to find questionable antiques and gloating over the odds and ends that Europe is glad to ship over—at a price.

Given such a public demand, fulfilment

will inevitably follow. America is not in the habit of failing to produce that which is sought with sufficient earnestness. Among us, perhaps, genius is more dependent upon tangible stimulation than is the case abroad, but of its existence, however latent, there can be no doubt. In fact, already there are definite signs here and there of achievements in design which are far above the general level. Individuals are at work whose originality and vision mark them as true creators. Many steps must yet be taken, but the first surveys have been made. It rests with the American people to determine whether or not the highway shall be built.

The Decay Of Tinkers Recalls Olden Days Of Repairing

ONCE upon a time (which is the way to start all good tales) an Italian and an Englishman made some observations on America. The Italian had never before been in this country and the Englishman had not visited here for five years. Chancing to meet in a Connecticut garden last summer, they began comparing notes. Said the Briton: "As I walked the meaner streets of your cities I missed patched shoes. Your poor people may have the soles and heels of their shoes repaired, but to wear patched uppers is evidently too much for their pride."

"Pride?" broke in the Italian, "pride has nothing to do with it. They don't have to have them patched. Everyone here is rich. When a thing shows sign of wear it is abandoned or destroyed like a queen bee when she no longer can lay eggs. In this country they don't repair things. Their dump heaps are proofs of their prosperity. . . . Let me tell you what most impressed me. I was passing the outskirts of a small town. In an open lot, heaped one on another, were hundreds of automobiles. Worn out, to be sure, but a vast pile of tin, steel and iron that could well be salvaged for other purposes, left there to rust and rot. Such wastefulness! Such prodigality!"

As they spoke there came to mind the fact that in all the sixteen years of living in this Connecticut valley only once could I recall a tinker having appeared at the door. The countryside has lost another of its picturesque itinerants, thought I, and recalling how in his time Charles Lamb has written on *The Decay of Beggary*, so would I write of the passing of the tinker from our rural byroads.

IN the beginning the peddler or itinerant merchant was also a tinker. He peddled tinware and could repair it, or he peddled hardware and could fix a lock. As business increased he left tinkering to others—to umbrella menders and scissor grinders and the Gypsies who worked in iron and copper and the quick-fingered fellows who knew the secrets of clocks. Foreigners they were mostly; born nomads who lived on little and slept anywhere and drove their petty trades up and down the American highways. Some were Irish and spoke the Shelta cant, the secret tongue of Erin's itinerant underworld; many were Romany *chals* whose argot, come from India centuries ago, only the rarest scholar could comprehend. On foot and in wagon they went from house to house, some following a regular itinerary, some never calling that way again. And against their arrival the thrifty housewife saved the leaky pot and the broken umbrella and the clock that wouldn't strike. How picturesque these old fellows appear from the lush highlands of our prosperity! How unnecessary they seem today!

In the old times they helped to make thrift a cardinal virtue and to prove waste a deadly sin. Nothing was abandoned until it grew beyond repair. Then, like as not, it was hid away in the attic or a barn corner because some of the parts might "come in handy" some day. Nor were they then forgotten and left to corrupt and gather dust. Our forefathers had an ingenious gift for making things "do". Constantly these derelict bits of household life were resurrected and made to serve another useful purpose.

According to contemporary economists this type of saving and thrift would be the worst sort of citizenship today. We live

in a machine age. To maintain prosperity we must keep the machines working; for when machines are functioning men can labor and earn wages. The good citizen does not repair the old; he buys anew. The shoes that crack are to be thrown away. Don't patch them. When the car gets crotchety, haul it to the town's dump. Give to the ashman's oblivion the leaky pot, the broken umbrella, the clock that doesn't tick. To maintain prosperity we must keep those machines going. Always we must be prepared to consume their enormous production. To the modern economist, then, the tinker is anathema, an anachronism of an evil time that must never be revived.

DURING the past few decades has arisen another influence that would appear to push the tinker and his kind deeper into the irreparable past. It is called "the factor of obsolescence." Styles, which are now altered with dizzy speed, soon make things obsolete. New models of motors, new kinds of household apparatus, new styles of curtains, chairs and tables, glassware, silver, china, linen, the hat on the head, the shoes on the feet, the clothes on one's back—each of these is constantly being made obsolete, constantly being pricked into a faster tempo of change. A new fear has come upon us: we dread the accusation of being old-fashioned and not abreast of the times. Among some classes it has become well nigh a fetish to abandon possessions that fail to measure up to the latest taste. . . . Meanwhile those relentless machines, newly geared to each new style, pour forth their flood of temptations and necessities.

Were both these influences universally felt, Americans might well appear to be merely a people given over to acquiring and abandoning, a people breathless in the race of style changes, hectic to keep abreast of their machines. And were that true, our ultimate corruption would be just around the corner. Such is far from reality. Thrift was never so much a virtue as today nor wastefulness a sin. Each of these has merely taken on a new face. Thrift is no longer a negative virtue. It now consists in intelligent acquiring and intelligent using of what we acquire. Good silverware will always be good silverware. Thrift in buying it is demonstrated when we choose good patterns and can be assured of the best of materials. The washing machine of today may be superseded five years from now, but the thrifty housewife buys the best there is on the market with those immediate five years of service in view. And so on down through the hundred and one purchases we make.

A KNOWLEDGE of good merchandise is the beginning of modern thrift and the cure for wastefulness is an intelligent using and maintenance of the things we acquire. Despite our Italian and British friends, despite the rabid economists and the attrition of changing styles, Americans still have recourse to tinkers.

For there never was a decay of tinkers. They have settled down now and taken on new and specialized names. Once they came to us; now we go to them. These are the only differences. The tinker is always with us and will always be, so long as sane people inhabit the globe.

RICHARDSON WRIGHT



John Wallace Gillies

To Link The Lawns And Garden

A broad flight of steps bordered by a succession of potted plants connects the sunken garden with the grounds of the Evander B. Schley place at Far Hills, N. J. Ellen Shipman was the landscape architect. Other views are shown on pages 55, 56 and 57



D. C. DODGE

Marbleized paper with French cream border covers the walls of a man's bathroom in the home of Mrs. William Robinson Simonds at Southampton, L. I. Henna and dark brown marbleizing on baseboard and window trim correspond with the dark colors in the paper and are echoed in the rubber floor. The rug is plain tan chenille and curtains are of plain net over red henna linen. Thedlow, decorators. (Below) In Mrs. Dodge Sloane's New York apartment a bathroom has been carried out in the Directoire manner with yellow walls and green marbleizing beneath dado and columns. White swans and painted flowers in mauve, white and yellow are on the upper walls. Curtains are green taffeta and cords over them and those outlining the recess are plaid. Diane Tate & Marion Hall, Inc., decorators.

**Long Island And New York
Contribute Two Bathrooms
Done In Contrasting Styles**



Another charming bathroom in Mrs. Simonds' seaside house has been so treated as to give it an old Venetian atmosphere. The painted awning is a gay yellow and the walls have been finished in chalky blue with flowers in pink tones that suggest Botticelli's handling of blossoms. Below the dado a yellow-pink balustrade rests on a mauve base. The rug is an Aubusson in colors which harmonize with the general treatment of the room. (Below) Mrs. Sloane's dressing room walls are painted to imitate white drapery with plum colored and yellow fringe. The diamond shaped medallions have a yellow ground on which white figures are superimposed. The dressing table is covered in plum colored taffeta trimmed with yellow and green, and the plum tone in it is repeated in the ground of the Savonnette rug.



JOHN DULCEA



**From Country House And City
Apartment Come A Bath And
Dressing Room In Four Tones**

Accessories To Lighten Kitchen Tasks

Elizabeth Hallam Bohn

IN character two kitchens lately visited were as far apart as the poles, although the perfection of each was fascinating in its own way. One kitchen was very old and the other extremely new.

A peaceful lived-in quality breathed from the old kitchen. The musket above the hearth reflected the spirit of the intrepid Colonial housewife who had stirred the pot hanging from the crane and baked "yards of pies" in the Dutch oven. The cradle and spinning wheel close at hand bore witness that in those days, women's work was, indeed, never done. Iron pots, hand-made toasting forks, trivets, and all the appurtenances of old-time cookery were of necessity cared for and protected. So it was that they, too, descended unto the third and fourth generation.

The second kitchen also had atmosphere. It had snap, speed, and color. For it represented a model home workshop of the 20th Century. Stainless metal, monel metal, chromium plate, aluminum, colorful enamel and porcelain—the everyday materials of the new era—fashioned the mediums through which the silent servants, gas and electricity, prepare, cook and clear away meals today, with a minimum of time and



M. H. H. H. H. H.



Henry Fuernberg & Sons

(Above) Green and white make a practical kitchen for the country house. The work table has a chromium top and holds a pot rack. (Left) Wall covering with an old-fashioned design covers kitchen and pantry in the Frederick W. Penfield residence. Lochl, Schloemann & Demuth, architects

(Right) An electric plate warmer for the pantry has a fire resisting monel metal lining. Lane & Kuttland, Inc. A typical "modern" kitchen decorated in green and white, with red-orange for accent in coffee grinder and small pieces of china. From The L. Bamberger & Co. Kitchen Advisory Service



L. J. Kott, Studio

effort. And should a new piece of equipment be needed, the genie of modern merchandising provides it at the lifting of the kitchen extension telephone.

The major pieces of equipment have all been described in previous issues. Some are shown in the accompanying illustrations.

But there is far more to the well-equipped kitchen than these important pieces. For the manufacturers' ingenuity has developed the most alluring gadgets and smaller bits of equipment which ever opened wide the home-maker's purse and justified their existence forever after.

In each of the equally important divisions of kitchen activity, preparing, cooking, and clearing away meals, the smaller devices eliminate lost motion and save unbelievable time. The large electric mixer, chopper, and "general help" is not a new invention for it developed into home proportions from the heavy appliances of commercial kitchens. For the large family, or one of constant and numerous guests, the time and labor saved in preparing large quantities of food more than offsets the first expense, which compares with that of any good piece of permanent machinery. By following the explicit directions given by the manufacturer, and starting with simple whipping, beating and mixing, the most timid or untrained develop confidence so that the choppers, cutters, and ice-cream freezer attachment can soon be deftly handled. Three speeds are provided for different purposes and the machine runs on ordinary current while a handsome and compact cabinet holds the attachments not in use.

For the kitchen more modest in its catering, come equally effective, smaller electric beaters and mixers. These compact and powerful little machines, with their alumi-

(Continued on page 96)



(Top) The modern kitchen in the residence of R. L. Jurden, Kansas City, Missouri, is equipped with a complete layout of well placed steel units. The pantry (center) also utilizes steel for its cabinets and drawers. Markers on the linen drawers bear witness to the efficiency of this room. Bryant Fleming, architect. Janes & Kirtland, Inc.

(Right) Monel metal makes a deep sink that is ideal for the flower room. The enameled steel cabinet above it conveniently houses vases. Janes & Kirtland, Inc. One view of the well arranged butler's pantry in the home of Mrs. Alfred G. Wilson is shown at the extreme right. This is lined with commodious metal cupboards and closets. Olean Metal Cabinet Works, Inc.



Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

A NEW all-steel welded, insulated, porcelain-lined refrigerator, adapted to ice or mechanical refrigeration, bids for popularity on three counts. First: on the front of the cabinet is an indicator or safety signal that tells when foods are being maintained in a temperature low enough to prevent growth of dangerous bacteria. Second: the door is opened by pressure on a pedal, allowing one to approach the refrigerator with food in both hands. Third: a daylight base provides several inches clearance between cabinet and floor, promoting both cleanliness and easy cleaning.

A TIME SAVER

BUILDING costs certainly may be lowered by the use of time saving products. Even the lowly butt-hinges may help. By means of a "non-mortise" hinge a door may now be hung in ten minutes. The labor cost saved is appreciable. A handy man about the house may now successfully and easily perform what used to be the difficult operation of hanging a door.

Without losing any of the attractiveness of finishing hardware, this unit may be used for all cabinets and cupboards, for wardrobe and interior doors, and for small house exterior doors. It eliminates uneven mortises, prevents marring trim; it can be applied after painting of trim; it simplifies the matter of changing the swing of a door. It equalizes the space, about one-sixteenth of an inch, between door and jamb at each side—doors are usually tight against the jamb on the hinge side while fit is not so snug on the lock side.

AIR MIXER

WE now have an air mixer and air diffuser said to increase comfort within the house in winter and summer. This unit is no mere electric fan. It enjoys the protection of a basic patent.

Perhaps you have noticed how cigarette smoke floats in a horizontal streak. Breathed air, we are told, floats in similar streaks and dissipates just as slowly. Air that set-

tles in each level must be mixed and diffused, so that temperature and moisture are equalled, if the atmosphere of a room is to be healthful.

Operating silently and without causing a rushing of wind or violent drafts, this unit stirs up stagnant air at the breathing level. A small universal motor is completely enclosed in a neat base of white metal. The motor drives a vertical shaft to which two blades, non-metallic and mounted at a peculiar though carefully determined angle, are attached; the blades are enclosed in a spherical brass guard. Attractive in appearance and accident-proof, this cousin of the fan stands 19 inches in height; diameter of the guard is 10 inches; weight is 13½ pounds.

The value of this airator is increased by a nickled deodorizing case that may be attached to the top of the guard. This case holds a compound which sweetens the air drawn through the guard as the blades revolve, neutralizing odors and spreading delicately pleasing perfumes if desired. One of these cases is included with each unit.

NEW FLOORING

UP to a few years ago an owner who wanted to beautify the interior of his home with hardwood flooring was forced to put up with much inconvenience. Besides the actual laying of the wood strips, scraping and sanding were necessary, resulting in a great deal of dirt and dust. Offensive odors of finishing materials made the work even more objectionable. Worst of all was the loss of use of the rooms for the ten days or two weeks required to do the work.

Such is not the case now. A flooring is being sold for use in old and in new houses that is completely finished at the factory. The strips are filled and then varnished twice on the surface and treated on back and edges with a special moisture resisting compound.

To owners of old homes this flooring has a distinct appeal in the speed, convenience and cleanliness of installing. Furniture is moved to an adjoining room for the day

usually required by two carpenters to re-floor the average-sized room. The floor is ready for use when the last nail is driven.

This tongue and groove flooring, in the new house, also, has advantages. It is always difficult to secure a satisfactory hardwood floor installation. The flooring may be of high quality and delivered to the building well seasoned, but due to the inevitable dampness in new construction it is impossible to protect it against absorbing some moisture. Hand-scraping or machine-sanding, and painters' finish on moisture-laden wood should be avoided. These difficulties are largely overcome by this new product.

SHUTTER-AWNINGS

AN entirely weatherproof shutter type of awning constructed of sturdy, well seasoned cedar is specially designed to give protection against sun, rain, snow and wind. Each one is made to fit the window, veranda or sleeping porch which it is to shelter.

Offering all the advantages of both shutter and awning, this device does not keep out necessary light, yet the direct rays of the sun cannot enter and rain or snow cannot beat in; complete circulation of air at top and bottom is permitted under any circumstances or conditions.

Shutter awnings may be left in place throughout the entire year. Adjustment of the blades to a fully or partly open, or to a closed condition is made by simply turning a control placed inside the window. Blades may be finished in any desired color. This awning is delivered fully equipped for use.

FOR PROTECTION

ANOTHER sense organ has been given to the robot and the trials of the burglar have been increased. While we are just becoming acquainted with the electric eye and grid-glow tubes, an unheard of pressure-sensitive instrument is placed in our hands.

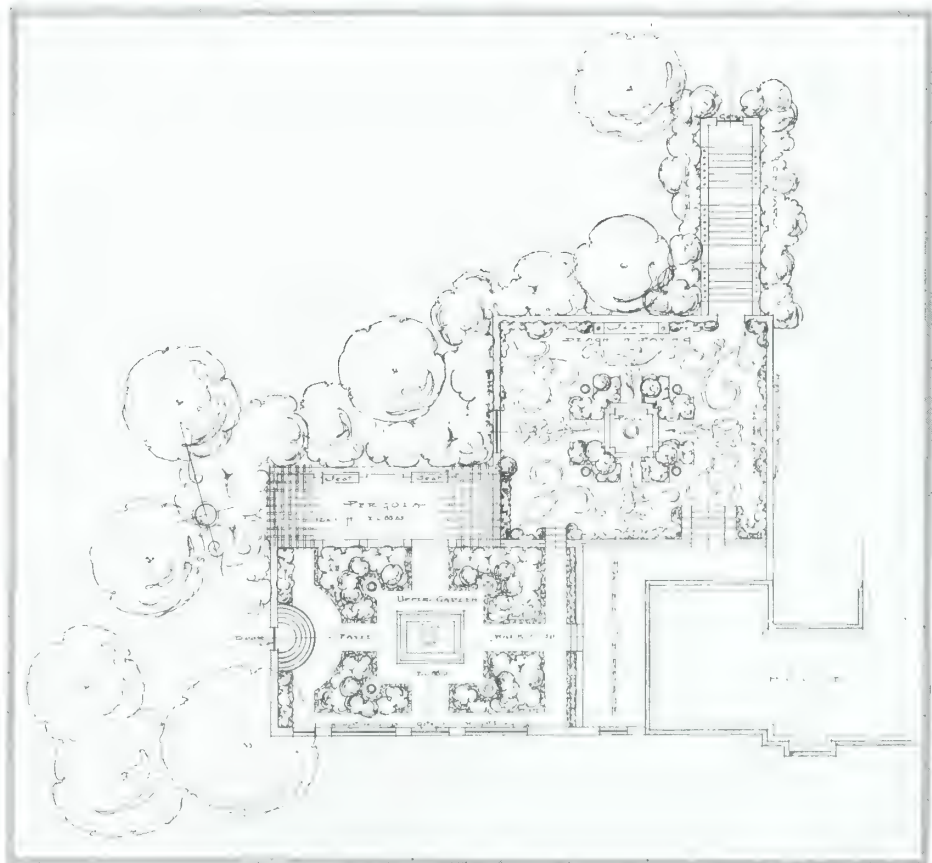
This is a waterproof, dustproof cable, of

(Continued on page 98)



John Wallace Gillies

The Schley garden at Far Hills is centered in two connecting patios, of which the upper one is shown on this page. In its center is a sunken pool fed by four splashing jets, from which the water is drawn to supply the basin in the lower garden. Low Box hedges outline the planting beds, which have round recesses in which are set large decorative Mediterranean oil jars



New Jersey Follows Spain In A Garden Within Patio Walls



Edith Waller-Gilbert



(Above) The back path which runs along the east side of Mr. Schley's paved terrace is bordered on either side with beds of self-flowering plants—Peonies, with Lilies and Chrysanthemums set in for later bloom, Polyantha Roses, Hemerocallis, Delphiniums and Phlox. Throughout both gardens tall Cedars, Flowering Crabs and Cherries, standard Wisteria, Lilacs and occasional large Box trees give height and shade. (Left) Pots with Heliotropes, Geraniums and Fuchsias dot the steps to the door which leads out of the upper garden on the east side and thence to a walk ascending the hill. Either of these two gardens could stand by itself with perfect effect were the available area more limited.

Two Connecting Units
Complete In Themselves
Form A Garden Ensemble

(Right) Colored Spanish tiles form the risers of the steps to the paved terrace and make a striking contrast to the white walls of the garden and house. A large Crab tree and carefully trained Rose and Clematis vines make interesting shadows on the walls and provide a cool green background for the bright colors of the flowers and tiles. (Below) Large pots of blue Agapanthus are set on the edges of the gay-hued tile pool in the lower garden. Flower beds close in the pool and narrow paths lead to it from four sides. Except for these small beds and the narrow planting strip against the wall, the whole court is paved with colored stones and pebbles carefully worked out in floral designs





© 1911 by George Herzog

The Apotheosis Of The Closet

With cleanliness placed second on the list of virtues, surely order is a good third. And order begins at the closet. In this linen closet the severity of such a purely utilitarian space is offset by decorative Japanese tree patterns painted in brown, white and peach on mirror panels, shelves edged with peach silk moire bordered in blue ribbon and lace, and walls also in peach. Mrs. George Herzog, designer and decorator



Photo by K. H. H.

The interior architecture of the R. E. Lasater residence at Winston-Salem, N. C. is carried out in the Georgian taste with furnishings mainly French and English 18th Century. In the living room, copper hued curtains contrast pleasantly with hydrangea blue walls. To one side of the dining room doorway is a splendid Sheraton secretary bookcase. Balancing weight is given the opposite side by a Louis XVI chest over which hangs a gilt mirror flanked by black and gilt brackets. The Sheraton side chairs are upholstered in a gold striped fabric. In front of the chest stands a Louis XVI armchair in old white covered with a gold striped fabric. The Chippendale sofa is in a yellow grounded chintz. Amethyst satin covers the Directoire armchair. The rug is an Aubusson pattern in terra-cotta, blues, mauves and greens on biscuit. (Right) The dining room has oyster white walls and curtains of red taffeta damask. The mahogany dining table is a Duncan Phyfe piece while chairs and console are Chippendale. An antique Farrahan rug colored in deep blues, gold and crimson covers the floor. The W. E. Browne Decorating Co.



A Portfolio Of Interiors From Two Southern Houses



Fine 18th Century pieces, the result of many years of collecting, furnish the home of S. C. Porter, Atlanta, Georgia. In the living room, curtains of red taffeta hang against pale lemon yellow walls. Chairs are covered in red, green-blue and gold brocades and damasks. Much old china, Chelsea, Rockingham, etc., is in evidence



The library in this house has its walls painted a very pale green. Here the curtains are of blocked linen in rust, gold, green and violet. On the Hepplewhite sofa is a wool material grounded in rust red and sprigged with gold and green. Various chairs are covered in gold, green, prune and tête de nègre. The rug is in a solid rust tone

The spacious dining room has gay walls of a greenish turquoise, damask curtains are patterned in deep amethyst, gold and rust. Chair seats are covered with a diamond figured damask in turquoise and gold. Sèvres jars grace the mantelpiece and above it hangs an old Chippendale mirror framed in carved and gilded wood.



Dining room table, sideboard, cupboards and the mantel are old pieces from Charleston. Some of the Chippendale chairs are American products and some English. The china seen in the cupboards is mostly crown derby, Worcester, spode, etc., in rich coloring. Porter and Porter were the decorators of this residence.



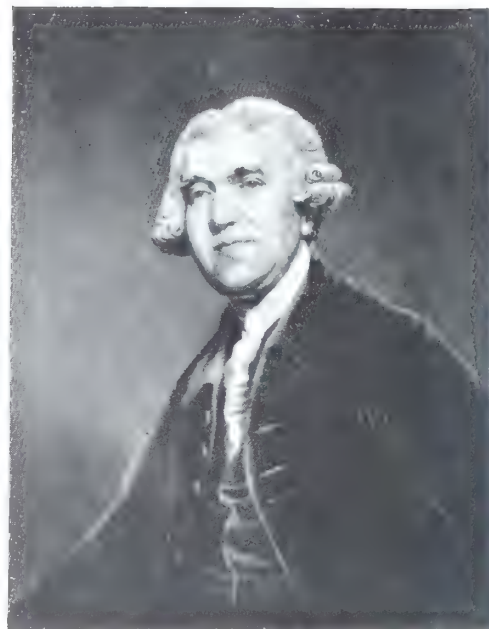
Tebbs & Knell

Josiah Wedgwood And His Portrait Medallions

Gardner Teall



*Jos. Wedgwood
Sarah Wedgwood*



BEFORE me is an exquisite portrait medallion in blue and white paper ware. It is only one of hundred which the name of Josiah Wedgwood comes to, and to which the art of John Flaxman and other great portraiters, with a number of far rarer medallions, it is rare enough, for of the great number of these ceramic portraits Wedgwood produced and marketed, few have survived.

In the United States of the Early Colonial scarcely an English home of any pretension to taste was without one or more of these medallions. A large number must also have been found in American homes before the Revolution. Others undoubtedly were sent to the American market after the cessation of hostilities, as Wedgwood included many portraits of patriots in his selection of subjects. Wedgwood himself was an ardent sympathizer with the Colonists throughout their struggle for independence. He contributed generously to a fund raised in England to ameliorate the sufferings of the Americans who were then there imprisoned. That alone should endear his memory to Americans, and as this present year marks the Bicentenary of his birth, it is fitting that we again pay homage to his memory.

Josiah Wedgwood was christened at Burslem, July 12, 1730. The exact birth date is unknown. He lived to hear himself acclaimed the greatest potter of his day. A man of genius, integrity and courage, progressive, genial and kindly, he stands as an immortal in the annals of ceramic art.

One long line of early well-to-do Staffordshire potters, he was the youngest of the thirteen children of Thomas, who was a son of Thomas and a grandson of Thomas; three Wedgwoods of the name and Josiah's eldest brother made the fourth. Josiah Wedgwood was, indeed, a born pot-

At the top is a portrait of Josiah Wedgwood by S. W. Reynolds after Sir Joshua Reynolds' famous portrait. Above is a medallion portrait of Sarah Wedgwood modeled by Henry Waller, and the portrait below, both Wedgwood and a wife. In the medallion is a portrait of Thomas Bentley (1731-1790) partner in the firm of Wedgwood and Bentley, modeled by John Flaxman in blue and white paper ware.



ter; even his great-great-grandfather, Gilbert Wedgwood, had been a master-potter.

Very far from being a strong boy was Josiah. He was frail in physique, and throughout his life suffered from physical infirmities. But however he may have suffered in body, his mind was ever alert, his disposition ever cheerful. As a day-scholar he attended a school kept by a Mr. Blount in the town of Newcastle-under-Lyme, some two miles from Burslem. Not a boy in the whole school was more diligent at his lessons or more eager to learn. But when he was nine, his father's death put an end to schooling. As his eldest brother, Thomas, had inherited the patrimony, young Josiah found employment, after a little, at home in the pottery. Undoubtedly the boy had been loath to give up school; in after years he felt that this early break had proved a handicap to him in all his undertakings.

I think these early years were not without much happiness for Josiah, despite his delicate constitution and painful ailments. He loved the fields and the woods, stream

and meadow and all nature with a passionate love. Natural history was, perhaps, his chief delight. He started a little museum in an empty shed, making shelves for it which he filled with all sorts of things he collected. Not only was Wedgwood a born potter, but a born collector as well. He never gave up his early interest in such things. When his became a state of opulence, he surrounded himself with natural history rarities, objects of art and curios.

It was the same with books: Wedgwood loved them and collected a fine library in which he justly took great pride, and of which he made good use. Apropos of this, he once said in a letter to Thomas Bentley, his friend and partner, "My wife says I must buy no more books till I build another house, and advises me to first read some of those I already have. What nonsense she sometimes talks!"

The town of Burslem, "Mother of Potteries," entertained William Ewart Gladstone in 1863. On that occasion Gladstone (then Chancellor of the Exchequer), de-



The medallion at the top of the page is a portrait of John Flaxman executed by himself when twenty-four. (Center left) Medallion portrait of Sir Joshua Reynolds, president of the Royal Academy, done by Flaxman in jasper ware. (Center, right) Portrait of Dr. Samuel Johnson made by Flaxman in 1784, the year of Dr. Johnson's death. (Directly above) Jasper ware model of Washington, from the bust by Jean Antoine Houdon

livered an address in memory of Wedgwood. In the course of this he said: "Relentless criticism has long since torn to pieces the old legend of King Numa receiving in a cavern from the nymph Egeria, the laws which were to govern Rome, but no criticism can shade the record of that illness and that incapacitation of the boy Josiah Wedgwood which made for him a cavern of his bedroom and an oracle of his own searching, meditative, fruitful mind." Gladstone was particularly referring to the serious illness from smallpox which young Josiah suffered, and the after effects which some twenty years later necessitated the amputation of a limb. Although at the age of twelve he had shown remarkable skill at the potter's wheel, he had to give up that

part of the work and after this illness to turn to other mysteries of the craft, such as modeling forms, constructing moulds, casting, mixing clays, applying glazes, and attending to decoration. All these things were occupying him when, at fourteen, he became regularly apprenticed to his brother.

Young Josiah had, of course, some holidays and hours of leisure. These he employed profitably. If he had been denied the schooling his love of books led him to regret having missed, still in the world's wide academy of effort, contact and experiment he learned invaluable lessons never to be forgotten and thereafter to be well applied to his progress. Josiah's mother died in 1748. Two years later, on reaching his majority, his apprenticeship to his brother terminated,

and he came into the modest legacy of £20 which had been left by his father.

Now a master-potter, young Wedgwood set out on his own account and formed a partnership in the small pottery known as Alders' at Cliff Bank near Stoke-on-Trent. After a year or two there, he went on to Fenton, a few miles from Stoke and there became the partner of Thomas Whieldon who was looked upon as the foremost potter in Staffordshire.

Before Wedgwood's advent in the world, John Astbury, a Staffordshire potter of Shelton, had produced tea-services in red pottery, ornamented with small stamped reliefs in white. This was soon after the year 1700. In 1720 Astbury introduced the use of calcined flint in the body of his wares, an innovation which led to the manufacture of the Staffordshire salt-glaze wares which brought renown to the district's potteries. By the year 1750, some seven years after Astbury's death, marbled and tortoise-shell wares were made in Staffordshire, but the wares still remained somewhat fragile. Elsewhere in England certain potters had succeeded in their attempts to produce porcelain. Reports of these activities undoubtedly fired Wedgwood's imagination, and spurred him on to further experiment and effort. Therefore let us turn, for a moment, to a brief and swift survey of some of the factors which encouraged these other English potters to seek advancement in their art.

Even before the year 1714 when good Queen Anne bid adieu to all earthly sorrow, the art of the potter was securely enthroned in the acquisitive affections of the English dilettante. Almost everyone in England who was anyone had a bit of rare china to display. Macaulay tells us that even statesmen and generals were not ashamed to be renowned as judges of teapots and dragons.

Addison and Pope, however, hurled their javelins of satire at the riders of the new hobby. Lady Mary Wortley Montague as naturally answered their caustic comments: "Old China," said she, "is below nobody's taste, since it has been the Duke of Argyle's whose understanding has never been doubted, either by his friends or his enemies." That seemed to settle it.

English potters were not slow to react to the advantage given them by those more peaceful pursuits of "statesmen and generals" who tuned to the taste that was the Duke of Argyle's, and it meant something in Society that Lady Mary was on their side. A widespread collecting interest usually finds accompaniment in contemporary competitive production. Thus it was that the enthusiasm of the *m. out.* for old china was an appreciable influence in leading the potters of England to seek perfection for their wares. Bow (1744), Chelsea (1745), Derby (1750), Bristol (1750), Worces-

(Continued on page 90)



Forsythias To Greet The Spring Sun

E. H. Wilson, V. M. H.

Pruned Forsythias in the early spring are more beautiful than those that have been allowed to grow and are much more easily kept in shape.

If there were law, and one there ought to be, for the prevention of cruelty to trees and shrubs, the Goldenbells or Forsythias would be entitled to claims amounting to millions of dollars. No group of shrubs is so mistreated as these, most joyous and most cheerful in spring blooming plants. In the scope of mutilation in the autumn sweeping in suburban gardens and parks, they almost invariably suffer devastation during the spring cleaning season while in particular assails the suburbanite in February, March or early April, according to climate. In the autumn when cleaning up the fallen leaves there appears to be an irresistible desire on the part of most gardeners to crop the heads of any shrub within arm's reach. In the early spring an overwhelming impulse to do something in the garden takes possession of people and the first thing they usually do is take a pair of shears or a knife and with those tools do untold mischief. Wherever one goes in March or early April one sees the Goldenbells sheared back into vegetable solids—mere bundles of sticks—devoid of all grace or pretense of beauty and bearing but a few scattered blossoms.

It is so much useless to pull against this

ridiculous custom and yet by hook or by crook something must be done to stop it. Cannot such folk get the simple fact into their heads that in cutting off these branches they are robbing themselves of myriad blossoms? Surely, realizing this they would be content to wait until the flowering season was over; at that time they may step in and prune away to their hearts' content, and the sooner they do it after the blossoms have fallen the better for the bushes themselves. This rash mutilation of Forsythias is similarly inflicted on other spring blooming shrubs with the same dire results.

Pruning appears to be something which the man in the street fails to grasp and yet the principles are as simple as simple can be. The broad, general rules of pruning bushes are:

Those that flower on the previous season's wood should be pruned immediately after they have blossomed.

Those that flower on the current season's growth should be pruned early in the spring.

The first group includes all the spring and early summer flowering subjects; the second, those that flower at mid-summer and early autumn. If these two broad

groups of flowering shrubs could be visualized and pruned as stated above, gardens would enjoy a greater wealth of bloom and the plants themselves would give fuller pleasure to their owners.

Of all the shrubs which blossom at the blush of spring Forsythias or Goldenbells are surely the most joyous; their clear yellow bells borne in utmost profusion are like so much bottled sunshine and never fail to uplift the heart and cheer the spirit of the owners and of the passerby. Indeed, among all the wealth of shrubs that we can grow in our gardens none gives a richer display of pure yellow than do these Oriental plants. Again, no group of shrubs is more accommodating than the Goldenbells; they appear to be immune to the vitiating conditions of town and suburban areas. In the heart of great cities they blossom as freely as in the open country. The smallest of town gardens or city parks can have its bush or group of these yellow blossomed shrubs. Neither smoke nor chemical laden atmosphere, cats nor dogs, have lasting ill effects on Goldenbells. No pest bothers them, at least none of any importance, and they even put up with a niggardly fare. They are as tolerant as any shrub can be and in spite of all the abuse they undergo they come back smiling every spring. Of all plants they most cheerfully practice the biblical advice of "turning the left cheek also." None the less, like all other plants, to give of their best they need good food and proper attention.

In the first place they are never happy where their feet are wet during the winter. In a natural state one and all grow wild on rocky mountain slopes and should be so planted that their roots will enjoy good drainage during the winter months. Loam is their favorite diet and if a liberal supply of fertilizer be mixed with it the response these plants make is most gratifying.

Pruning has been mentioned, but if Forsythias be used as specimens on a lawn or in a border the wood three years old and upwards is best cut away just above the surface of the soil. This will induce strong new shoots to spring up and keep the bush orderly and within bounds, but if they be planted in groups for the purpose of making a bold display very little pruning is necessary. In fact, only such as will keep the plants confined to the area allotted them. They are best in my opinion as a tangled mass and if left alone they will form under these conditions an almost impenetrable thicket. The old original species *Forsythia suspensa* pro-

duces long, whip-like branches which root where they touch the ground. Here is a plant of which proper use is not made in American gardens; there is nothing better for trailing over a bank or for being trained against a wall or fence and allowed to drape the opposite side. It is no use as a shrub in the ordinary sense of the word but as a partial climber and as a drapery it is a plant of great merit and one which ought to be more abundantly used than it is at present.

The propagation of Forsythias is a simple matter and one that the rankest amateur may, if so minded, practice with success. All that is necessary is to take in the late autumn leafless stems of the previous season's growth, cut below a joint into short lengths and insert them in sand in a frame or cool greenhouse. Also many shoots are sent up from the base of the plant and these with a sharp spade or trowel can be removed with roots attached. Then as mentioned in the case of *F. suspensa* the free shoots which lie on the ground root at the tips without artificial aid. Planting may be done in spring or fall in the cooler districts and calls for no special remark, except that

(Continued on page 110)



One of the parents of *F. intermedia* was *F. viridissima*, a relatively small shrub that is not sufficiently hardy to be worth growing north of Long Island, N. Y. It comes into flower about two weeks later than does *F. suspensa*.



Forsythia ovata is a very hardy species which was recently introduced from seeds collected by Dr. Wilson in Korea. It is a sturdy shrub growing six to eight feet tall with ascending stems and pale yellowish green bark.



Clematis Montana rubens at the foot of a stone wall draped with Clematis montana rubens. Beyond, broad stone steps lead upward to the lawn with its fringe of forest trees.

The Lily-flowered Tulip Sirene is a lovely pink of the same tone as that of Clara Butt. In the garden it appears most effectively when associated with other flowers of white or rather light blue, as a foil for its own clear color.

Impressions Of The Newer May Tulips And Their Companion Flowers

Louise Beebe Wilder

DURING the past spring I had under special cultivation in my garden a hundred different varieties of May Tulips in lots of from half a dozen to thirty of a kind. Some of them were hot off the grower's griddle, so to speak, very new creations; others were older friends. They were disposed about the garden informally in an endeavor to give to each a harmonious setting, a pleasing companionship of shrub or plant, or an offsetting background. As not all the varieties were familiar to me, some of these arrangements were less successful than others, but on the other hand some even of the chance associations proved most happy and worthy of being recorded.

To convey accurately by word of pen the color of a Tulip is not an easy matter, and for this reason: From the untolding to

the full cresting petals a Tulip in most cases passes through a three color phase, and each of these phases may be as different as possible from the one that went before. Familiar to most gardeners is the gradual suffusion of the petals of what are known as the Picotee Tulips, from a hem-line of carmine until the original color is quite lost, and many other varieties not in the Picotee class undergo almost as radical a metamorphosis. Many a lemon-colored Tulip pales to almost white before its span of life is over; mauve or lavender Tulips fade, or sometimes acquire a rosy tinge as they age; numerous pink and cherry-colored varieties show a suffusion or illumination of amber upon first opening which later disappears, giving place to a flatter tone, and these same Tulips may assume a purplish cast before

the end. The superb Mrs. Harold Irving Pratt which opens with an almost indescribable blend of amber, rose and bieve with tender Fuchsia lights on the exterior of the petals, turns pinker as it ages, showing lavender suffusions, and in its last phase has much the coloring of *Magnolia soulangeana*. Most constant in their colors are the reds and scarlets, from the dusky tones of such as Zulu and Jubilee to the sharp, thin color of the new and beautiful Halley, but even these undergo some change. All of which goes to explain why disappointment is often experienced when our Tulips do not exactly bear out the descriptions of them found in catalogs and garden books.

It is difficult to choose among the newer pink and cherry-colored Tulips, so many and so enchanting are they. Rosabella (Cottage) is a beauty, a large, pale flower, flushed on each petal somewhat after the manner of a sea shell and with a quite delicious fragrance. It was lovely among white Columbines with the gray foliage of *Thalictrum glaucum* as a background. Eleanor Pratt (Cottage) is also of the first quality, a long, deep-cupped flower with bluntly pointed petals, white with gray shadowings about the base and a feathering along the edge of the petals of soft Fuchsia-pink which gradually spreads downward until it constitutes a deep suffusion. Lovely with

Thalictrum glaucum. Los Angeles is one of the rare pink-flowered Breeders and very new, a large and graciously modeled flower of Persian-lilac pink with white and delicate amber featherings reaching up from the white base. This Tulip has the appearance of having blushed deeply. It is lovely with *Pellaea inaequalis*.

Flamingo (Darwin), though not so new, is indispensable. Its color is the clear, pure pink that looks well with any of the silvery lavender sorts such as Euterpe with drifts of gray-leaved *Nepeta*. Leda (Cottage) is an enchanting rose-pink Tulip that makes a fine contrast above a floor of bright blue Pansies. Kriemhilde (Darwin) is new and of the first merit, a pure pink flower with silvery edges, brushed lightly with fawn-color on the exterior of the petals. Luscious is the word that comes to mind in describing it. It has a perfect companion in the beautiful Darwin Remembrance. L'Ingenue (Darwin), just appeared upon the horizon, is pink and delectable, deeply flushed with stronger color and with a white base and blue halo. *Anchusa myosotidiflora* is its proper companion with patches of Thrift in the foreground.

The two Princesses, Elizabeth and Mary, both Darwins, make delightful additions to the borders planted among Bleedingheart,

(Continued on page 106)



(Top) Many varieties of Tulips combine excellently with Forget-me-nots, whose gold-centered blue flowers set off the colors of the taller flower. Among the varieties that are especially happy in such an association are Princess Elizabeth, Princess Mary, Sirene and Acushla, a lemon-chrome



Harry G. Healy



The slender type of Cottage is especially lovely in form as well as coloring. Among the newer members of this class are Barbara Pratt, a rose pink; Ambrosia, peach pink with topaz and amber lights; and Acushla with its pointed petals of rich lemon-chrome, fine with Forget-me-nots

The spruce-built Darwins also offer fine new varieties. One of the best is Mystery, a superb dark hue redder than Zulu but still very dusky. Other outstanding dark Tulips, useful in deepening the effect of borders, are William The Silent, plum color, and Velvet King, which is a fine purple

(Above) Breeder Tulips, along with the Cottage and Darwin groups, offer new varieties of exceptional merit. This type is characterized by its distinctive color tones and blends, including purple and bronze, brown and orange, yellow and bronze and various tones of buff and bronze



How To Grow The Chinese Primroses

E. H. M. Cox

GARDENERS on both sides of the Atlantic are taking more and more interest in Chinese Primroses. In the British Isles some of them come under the category of universal plants, and no doubt in time this will be the case in the United States. I have heard some Americans say, however, that they cannot be grown in the Northern States, but that is not quite true. I know of gardens in Boston, Glencoe, Illinois, and Clinton, New York, where many of them are growing away happily. You will find, as the English have, that much depends on understanding their few simple cultural requirements.

The number of Primulas discovered in China during the last twenty years is enormous: somewhere in the neighborhood of two hundred species. Of these a large proportion will never become garden plants, either because they are not sufficiently attractive, or because they come from a great altitude in the Chinese Alps and will not take kindly to cultivation. Those which are flourishing are, as a rule, plants of thin woodland, and in that fact lies their success or failure in cultivation. I find that gardeners are inclined to grow



(Top) Among the more difficult Primulas which are exceptionally worthwhile is *P. littoniana*, with purple flower heads coming from scarlet buds and suggesting in shape the odd spires of the *Kniphofia*. This is a good one to try after experience with the easier species has been enjoyed

P. involucrata is a white with small shiny leaves and wide-open flowers carried on six-inch wiry stems. It is one of the choicest of the easily grown Asiatic species. When the plant have made several crowns they should be divided after flowering, to avoid undue crowding next year

Reginald A. Mauley

them as rock garden plants and then their disappointment begins. Situations in which many of the best garden species are found in the wilds are the edges of Bamboo brakes, Birch coppices, or near the outside of mixed or conifer woods, where sunlight can flicker through the branches even in full leafage. The soil is always full of humus and is amply supplied with drainage. There is a plentiful supply of moisture during the growing season, but the soil is never stagnant during the winter.

You will see from this that they like partial shade, a porous soil with plenty of humus, and ample drainage. Now, this does not prevent them from being grown in rock gardens provided that you can supply those conditions. They not only grow better, but look more imposing if they are planted in groups; so the small pocket among the rocks is useless. They must have at least a foot of soil, as their root systems are large for the size of the plant. In the British Isles we grow them in the following situations in order of preference:

The wild garden, in thin woodland.

Among shrubs in a shrub border, which gives the requisite amount of light and shade, and a fairly cool root medium in summer.

In groups on the outskirts of the rock garden.

I see no reason why they should not succeed admirably under more or less similar conditions in the United States, except that you will have to pay particular attention to shade and to an adequate supply of moisture during the summer.

As you are not allowed to import *Primula* plants without a permit, I tabulate briefly our English method

(Continued on page 114)

(Top) Another worthy Asiatic kind is *P. sikkimensis*, with narrow leaves and lemon-yellow flowers. Other good species in this group with its characteristic large heads of nodding blossoms are *florindae*, a large-leaved yellow, and *secundiflora*, plum purple in color and quite striking

Primula bulleyana belongs to the candelabra group and bears its orange-yellow flowers in whorls. Like other Asiatic Primroses it needs aeration in winter and should be mulched only with some material which will not form a sodden mass over the crowns and rot them very badly



Reynold A. Matby



A very simple pillow to make consists of matched triangles of orange and of green sunfast linen. The edges are then corded in orange. The pillow measures 18 inches square. A half yard of each color is required and two yards cording.



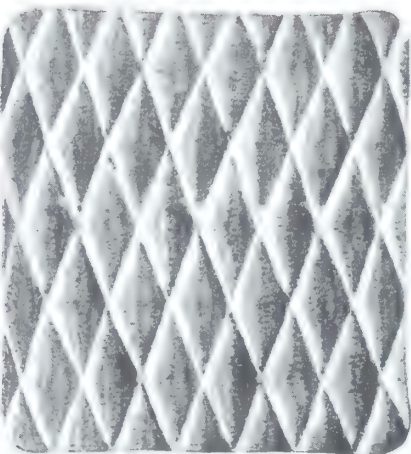
This orange wool crash round cushion is stuffed hard to use as a terrace hassock. It is 16 inches in diameter with a 3 inch boxing trimmed with black, orange and yellow wool fringe. Required cuts: 1 yard of crash, 2 1/4 yards of fringe.



An example of how to use left-overs: this attractive pillow is made from the pieces cut out in making the pillow below. It measures 18 1/2 inches square and is corded in green, to harmonize with the green, coral and tan striped rep.



The octagon pillow is of waterproof crede cloth in green and coral, with a 2 1/2 inch boxing and a cording of green. The triangular panels measure six inches across the base. Needed: 1 1/4 yards coral suede, 1/2 yard of green suede.



Take two least rough putz with a green diagonal. Make the cover 24 inches by 22, with a boxing 1 1/2 inches deep and buttons at meeting of diagonal lines. Buttons and cording are of green glazed clutz. One yard of material required.



From striped rep in green, coral and tan is made this pillow, 19 1/2 inches square. The boxing is 2 1/2 inches deep, the whole being corded in green. Needed: 1 1/2 yards of material, 4 1/2 yards of cording. See pillows above for left overs.

These cushions are designed to be of sunfast materials, some waterproof. Yardages given are on the basis of 50 inch wide materials. Some pillows are planned to use up ends left over. Designed by Agnes Foster Wright

Eleven Colorful Pillows Easy To Make

Designed For Terraces And Winter Sun Rooms



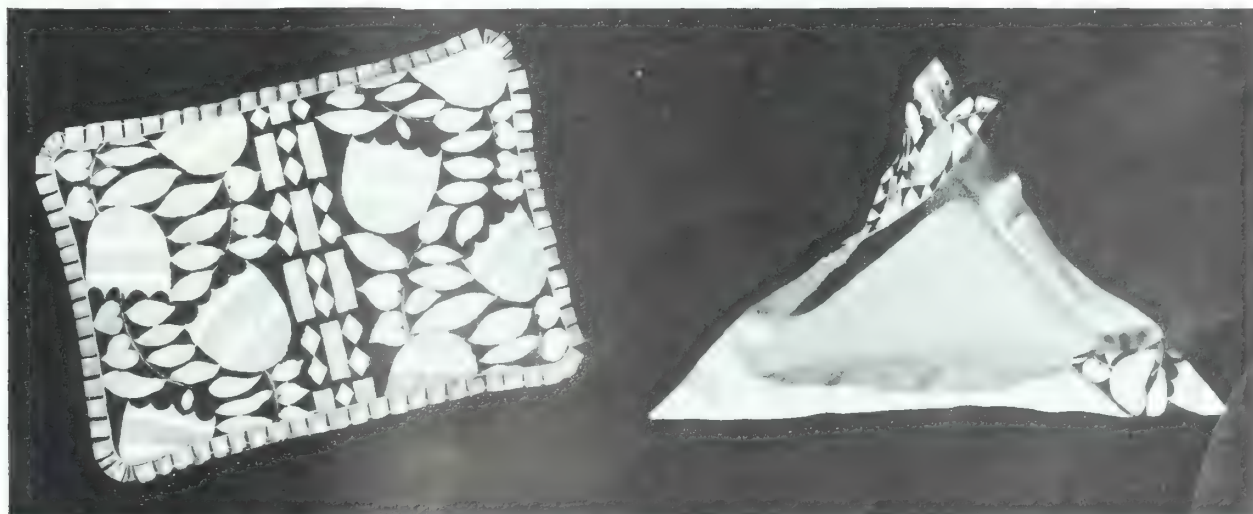
(On chair) Tangerine linen pillow with orange squares and coral edging. Or tangerine linen, $\frac{1}{2}$ yard, of orange $\frac{1}{4}$ yard.
(On settee) Boxed pillow with squares cut from one on chair, $\frac{2}{3}$ yard orange and $\frac{1}{4}$ yard of orange and tangerine



(Left) A black figured pomegranate linen makes an effective pillow 24 inches square with flaps $2\frac{1}{2}$ inches wide lined with coral linen. It requires $\frac{1}{2}$ yard of the figured linen and $\frac{1}{4}$ yard of coral for the facing of the flaps

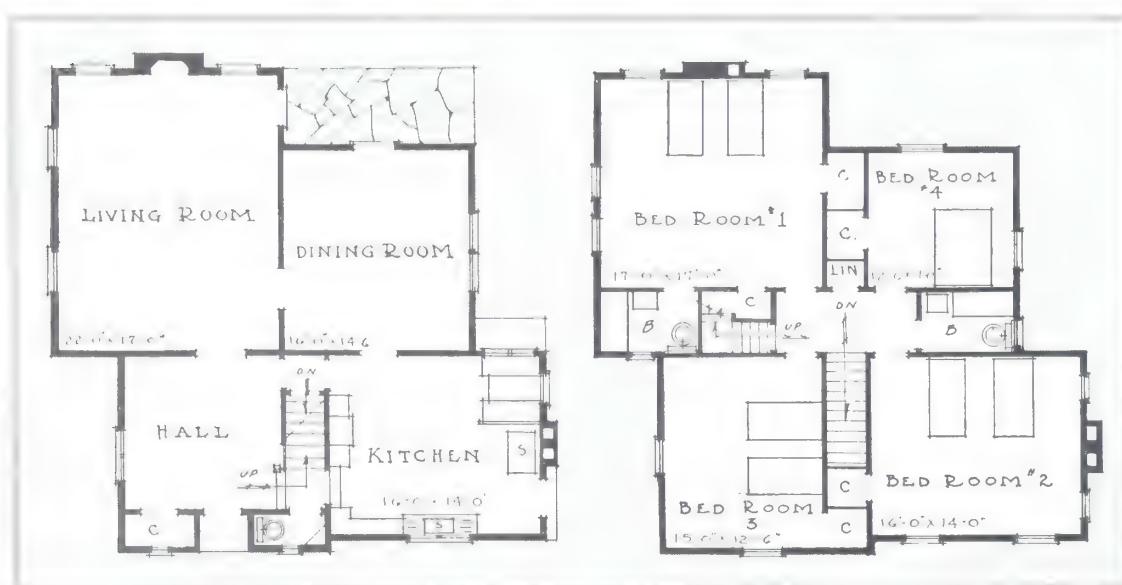
(Below) Of modernist black figured linen, trimmed with box-pleated ruffle of blue and cording of orange. It is 20 inches by 14, with a $2\frac{1}{2}$ inch boxing. Use $\frac{1}{2}$ yard of figured linen, $\frac{2}{3}$ yard of plain chintz for pleating, 4 yards cord

This triangular coral linen pillow reverses usual procedure. Flaps lined with a figured linen and the body coral. Its base is 33 inches and its sides 20 inches. It requires $\frac{1}{2}$ yard of coral linen and $\frac{1}{4}$ yard of figured is needed for its making





Lyle Boulware



Its exterior design a reflection of the serenity and quaint charm of rural England, while interior appointments and planning are in line with the best practice here, this small house fulfills every requirement of the ideal suburban residence. Walls are of stucco with occasional introductions of half-timbering and rough siding. A breakfast alcove is provided in the kitchen. The owner's chamber has an attached bath, while the other bedrooms are served by a bath opening on the hall. A servant's room and bath may be provided in the third story.

Lyle Boulware, Architect

An English Cottage For A Suburban Site

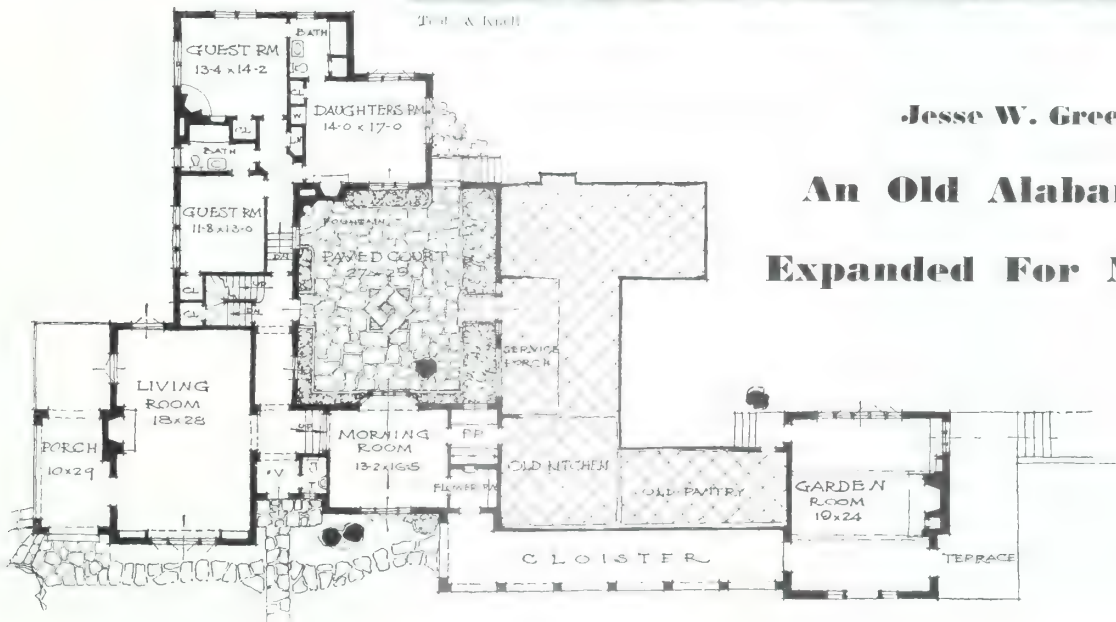
It often happens that a house utterly outmoded and inadequate for present-day occupancy has a splendid situation. Rather than tear the old place down and build an entirely new residence, the person who covets the site should look into the possibilities of utilizing the present structure as part of the new house. Often the age-mellowed walls of the old house will serve as model for the treatment of the new. This idea was carried out in the residence of Ross C. Smith at Birmingham, Alabama. The old house, as indicated by the shaded portion of the plan below, has been turned into a service wing. All the other parts are entirely new. At the right is shown the sheltered walk which leads to the garden room



Top & Right

Jesse W. Green, Architect

An Old Alabama House Is Expanded For Modern Living





Except in the immediate vicinity of the house, Mr. Smith's property has been left very much in its natural woodland state. Even when noted but a short distance from the residence, the contours of the surrounding landscape interestingly silhouette it, as in the picture above. Here we see another view of the cloister shown on the preceding page. A succession of Gothic arches in whitewashed brick support the roof above this terrace. At the extreme left in this photograph is the gable end of the living room. Between it and the cloister are the principal entrance to the house and a range of morning room windows. Through a butler's pantry the kitchen opens to the morning room. At the left is a corner of the flower room, which besides offering a place for arranging and watering flowers and storing vases and jars connects the morning room with the outdoors.

Whitewashed Brick Walls

Accent A Rural Setting



As with the houses of Mediterranean inspiration, this residence has been built about a hollow square which makes a fine shaded courtyard, usable, in the mild Alabama weather, as an outdoor living room during most of the year. Low shrubs border the court and vines are beginning to clamber up the house walls. Appropriate and practical pieces of outdoor furniture are grouped about and a wall fountain adds the musical note of tinkling water. As the residence is located upon a slope the gateway at the right in the illustration above leads to a staircase descending to the ground level. To the left of the gateway is the bedroom of the daughter of the house. A portion of the old part of the residence is at the right. In the photograph at the right is a corner view of the courtyard, showing the fountain niche also illustrated above. Jesse W. Green, architect



A Flag-paved Courtyard

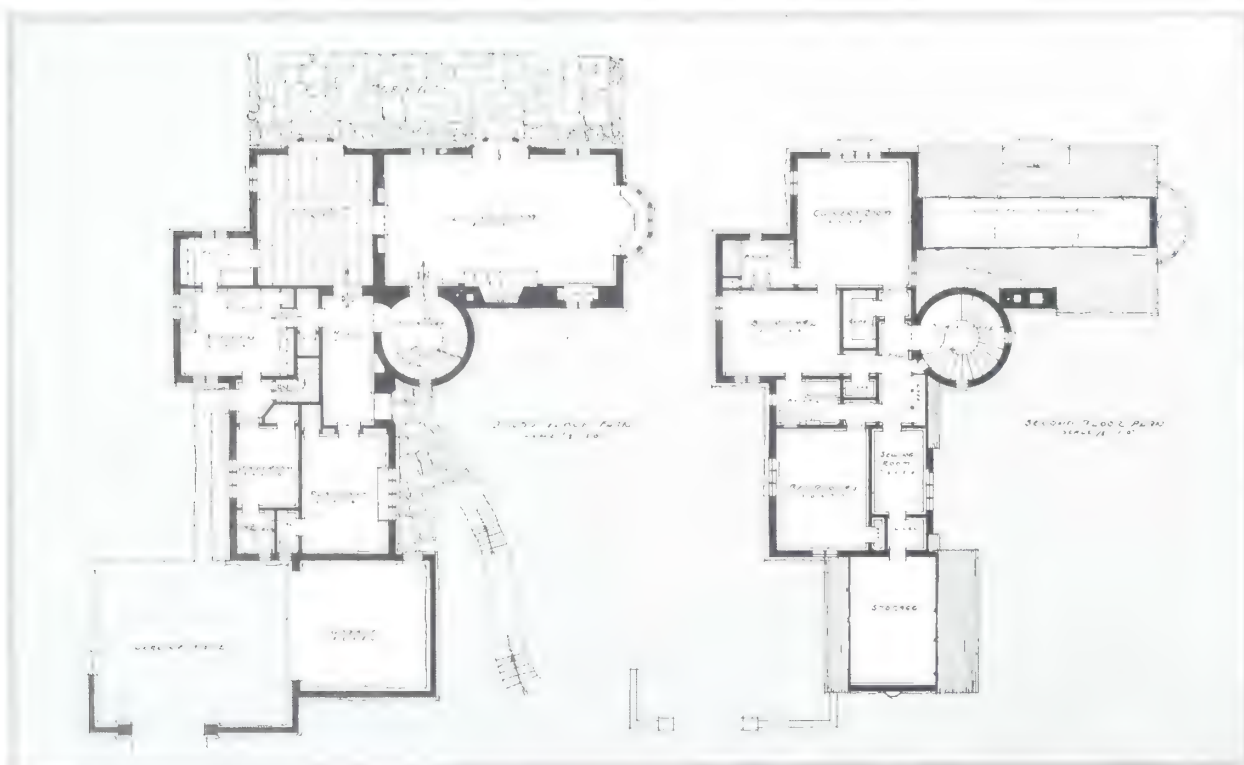
Treated Patio Fashion



A most distinctive feature of houses patterned after the Norman manner is the irregularity of roof lines. And the residence of J. R. Morton at Greensboro, N. C. is no exception to the rule. Here we find sections of the roof beginning a few feet from the ground and at every stage upward

The Norman Style In North Carolina

W. D. Landin, Architect



The house is composed of two wings meeting at right angles. At the junction is a round tower housing a staircase. Alongside the tower is the principal entrance, which leads to a hall offering access to first floor rooms, and, by means of the tower stair, rooms on the second floor

Wiring The House For Radio Convenience

Tyler Stewart Rogers

IF the present census which, to the astonishment of most householders, has enumerated radios, supports the estimates of radio manufacturers, it will be proven that nearly one-half the families in the United States possess receiving sets. More than ten million homes with radios, and with more or less troublesome aerials stretched out-of-doors or hung from windows! Ten million homes with wires along the walls bringing aerial and ground connections and often battery and power wires to the radio.

It is strange how few of these homes have made radio really convenient; how few have concealed from sight these unattractive wires; and how very few have made it possible to hear radio programs successfully in the various parts of the house.

After all, radio has become a family habit. It is no longer either a plaything of a moment, or merely the hobby of the head of the house or his son. Some families awake to the radio and stretch the languor out of their muscles to the accompaniment of its setting-up exercises. Many go to bed with its programs still lingering freshly in the mind. Radio is the consolation of the invalid and the convalescent. It provides the obligato for bridge games and conversation in the living room, and for both intimate and formal meals in the dining room. Radio has even helped solve the servant problem by bringing added pleasure and contentment to the domestic staff.

Why then should radio programs be heard well only in the room where the receiver is located? Why not in the dining room, in the bedrooms, in the recreation room in the basement or attic, and even occasionally in the servants' quarters? Few people realize that most standard receiving sets made today will operate successfully from two to nearly a dozen separate speakers which can be situated in any part of the house. With an ordinary commercial set, such as the manufacturers have been producing during the last three or four years, one can quite easily have "radio in every

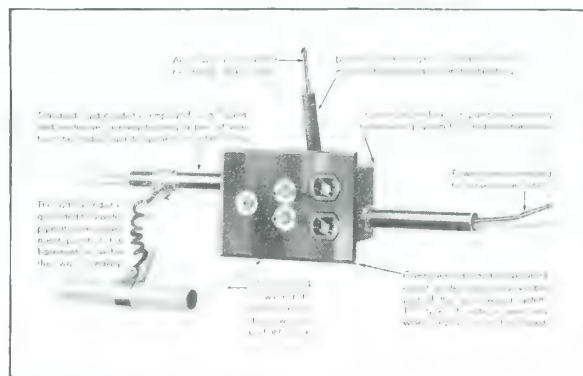
room" as the modern hotels advertise.

More than that, radio can be made convenient in operation as well as in installation. There are practical devices already marketed which permit remote control of the receiver. A speaker in the bedroom, for example, can be switched on for the morning exercise program without going downstairs to the receiver in the living room and without starting the speakers in any other part of the house. This sort of convenience can be had at relatively low cost. More expensive devices enable one to press a button and not only start the radio but, through other controls, one can tune in to any desired station and even select any one of a group of phonograph records and start it playing on the modern radio-phonograph. A convalescent confined to her bedroom upstairs can have such a control box by the bedside or wheel-chair and entirely control the operation of either the radio or the phonograph in another part of the house.

In the next few years, this sort of radio convenience will become more common-



The sketch above presents a clear picture of the manner in which rigid conduit for radio wiring (represented by the heavy black line) is concealed within walls and floors to carry wires from a standard radio set in the living room to speakers in other parts of the house. The aerial is shown under the roofline. To the right is a radio outlet box of the type placed in wall or baseboard where the receiver is located.



place, for radio manufacturers have already reached the conclusion that present-day sets have practically reached perfection in faithfully reproducing programs, and they are now casting about for refinements and conveniences that will further stimulate the sale and use of these instruments.

Without question, the home of the future will be wired for radio just as the home of today is wired for electric lights and electric power. And the remarkable thing is that wiring the home for radio is an exceedingly simple and relatively inexpensive matter which any family today can plan for their future home.

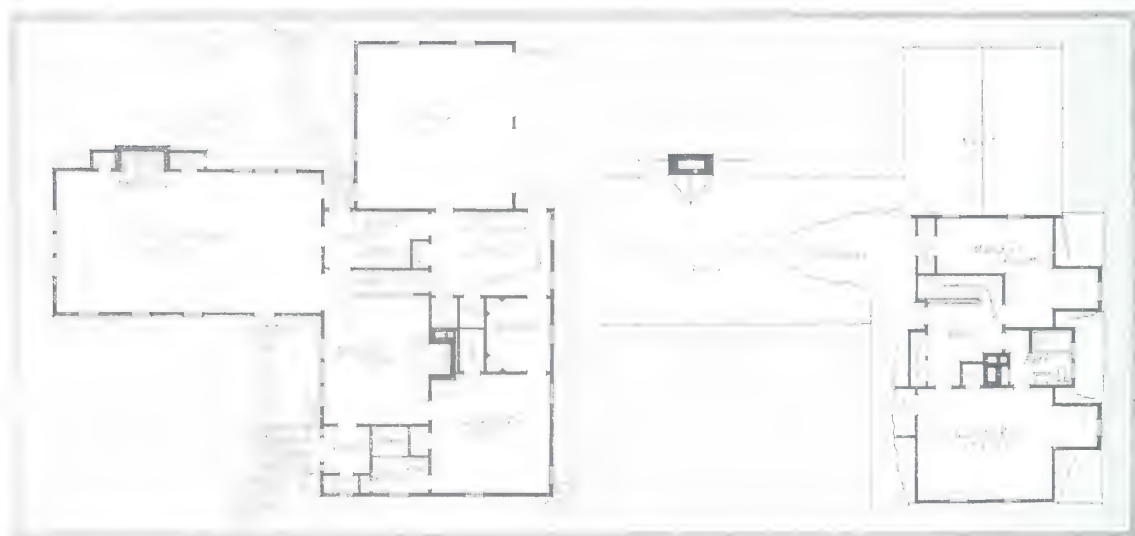
It is not necessary to know anything about the mechanics or the science of radio reception to provide real radio convenience in the modern home. The mystery of radio may remain a mystery forever so far as the householder is concerned, just as electricity itself still is a mystery to the scientist or engineer who uses its force in countless ways.

Here is a plan which will provide real

(Continued on page 100)



The house is a single-story Cape Cod style, built of wood, and is a very attractive place. It is a very comfortable and a very pleasant place to live. This may be entered directly from the front porch, or a reception room opening off the entrance porch. The house is a very comfortable and a very pleasant place to live. The house is a very comfortable and a very pleasant place to live. The house is a very comfortable and a very pleasant place to live.



Charles Umbrecht, Architect

After The Pattern Of Cape Cod

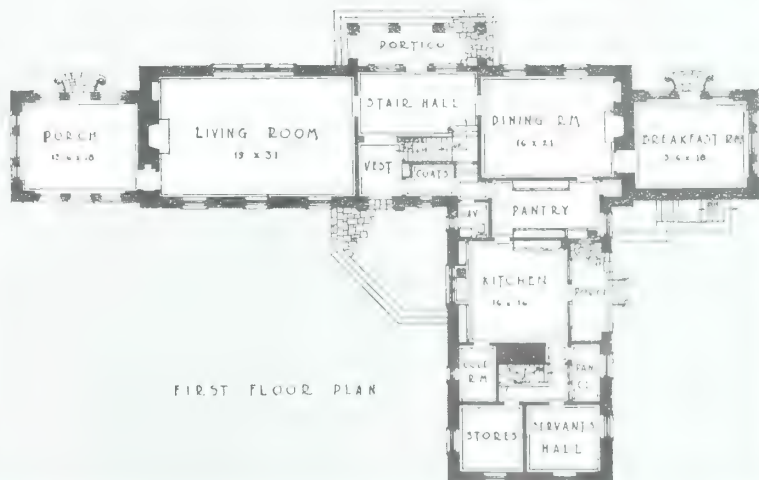


S. H. Gatchko

A Modern House Based On Traditional Lines

Julius Gregory, Architect

In the creation of a thoroughly modern house it is not imperative for one to discard all traditional forms and details or always to adopt the modernist's scheme entirely. The two can be combined. The mass and silhouette and general form may be an accustomed design; the details and the handling of building materials quite new, ingenious and up-to-date. This was the method pursued by the architect of the home of Louis Wilputte at New Rochelle, N. Y. The form is traditional; the detail of the brickwork is Mr. Gregory's individual contemporary expression. No radical departures from customary good arrangement have been made in the planning of rooms and floor layouts, although such matters as fireplace trim, wall finishes, etc., have been taken as far as possible away from usual stereotyped treatments





The general formation of Mr. Wilpott's house is shown at the top of the page, while various details may be more clearly noted in the lower photographs. In mass the residence resembles the Georgian country house; such details as cornice trim and moldings about window sash are quite in the contemporary vein. The brick pattern at the cornice has been repeated as ornament above the windows of the breakfast room wing, seen in the illustration at the left. Walls are mainly stone although the entrance bay and occasional other features are carried out in brick. The roof is slate and all walls have been whitewashed.



**The Old And The New In
Architecture Together
Create A Country House**

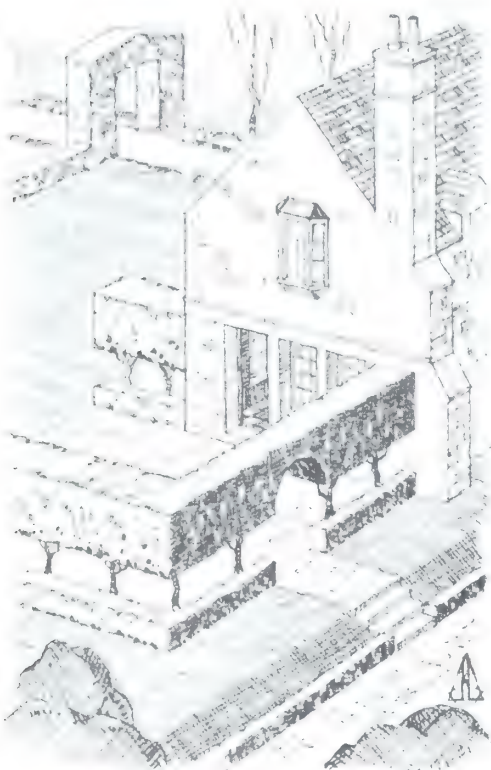
Although the entrance portico, shown in profile at the right, has somewhat the atmosphere of a traditional Georgian mansion the columns and pilasters have been constructed in brick—an unusual material for this purpose. The variation in texture between the walls of the entrance bay and the other exterior surfaces may be noted. It is just such houses as this one that mark transitional periods between the different architectural eras. New influences always come in gradually; they never arrive full blown. In this manner each architectural style has left its own indelible traces upon the styles that followed



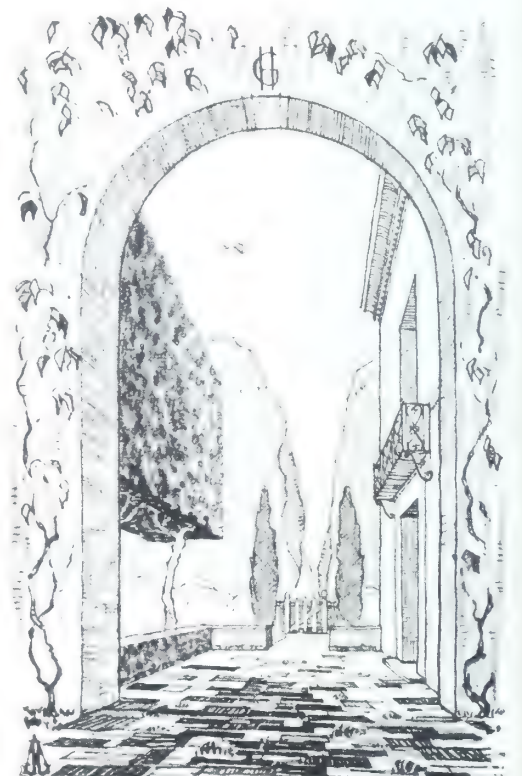
Planting Aids To Foreign Architecture



For a house that would be improved by a shaded terrace, but not by a porch roof, the Virginia creeper awning on the residence at Concarneau, France, shown above, offers an interesting and practical solution. The sketch to the left suggests the use of this feature on a residence of the Colonial type. Photographs and drawings by Gerald K. Geerlings



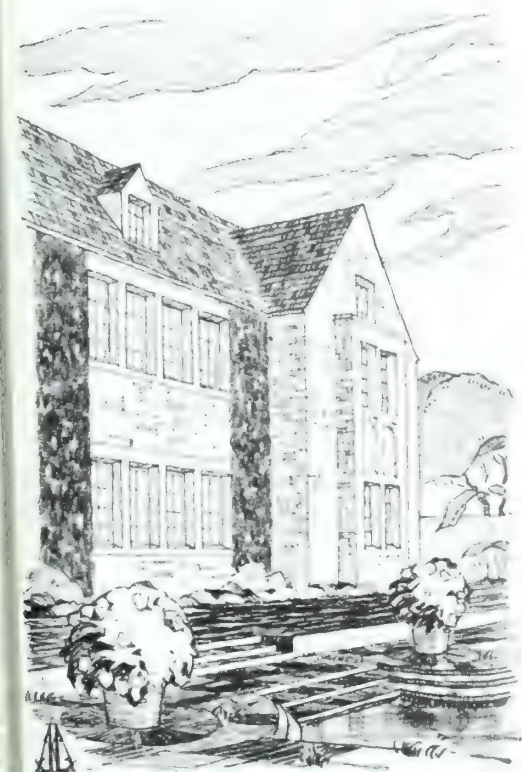
A row of clipped trees such as the one at Monikendam, Holland, in the photograph above, has been applied in the drawing at the left to a living room terrace that lacked privacy. At the right the trees provide shade for a dining terrace. Clipped *Arborvitae*, Pine or Spruce trees are best for this sort of work in America



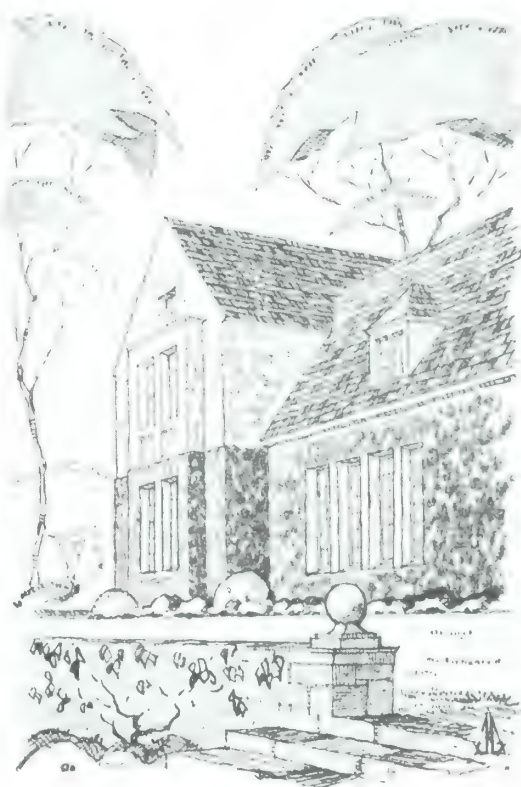
Suitable For Our American Residences

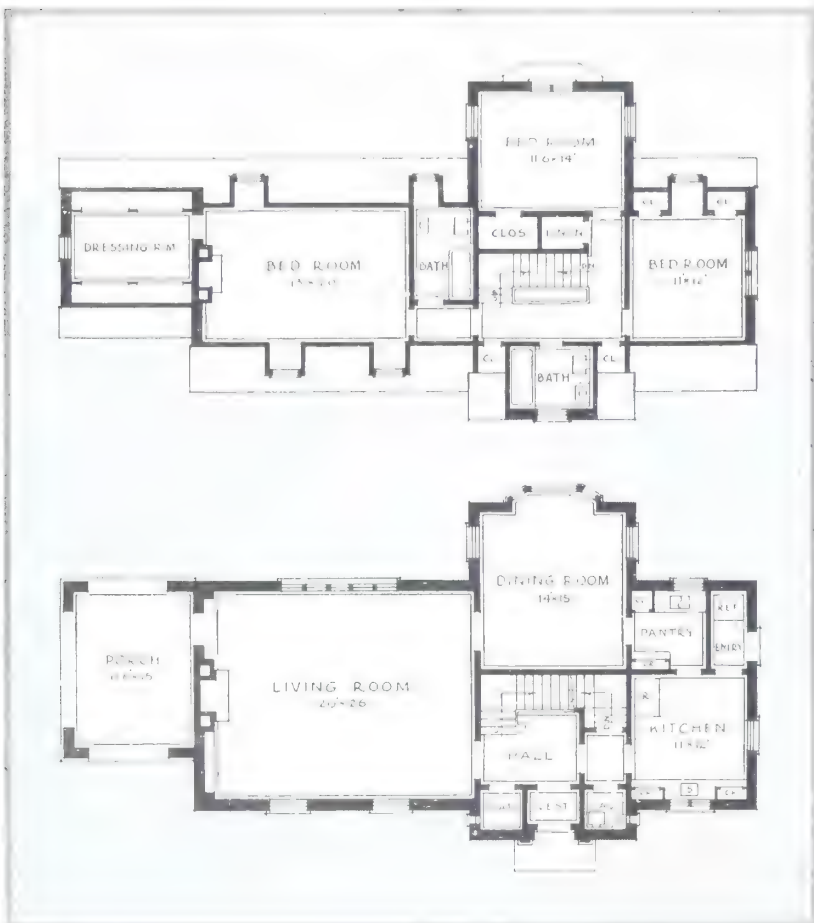


Architecturally the bald gray house above, photographed at Nayland, Suffolk, is completely lacking in every essential of beauty. The climbing vines of Wisteria, however, transform this elevation into a colorful, well-designed façade. The sketch to the right suggests dividing a bleak exterior by means of definite Wisteria panels which vary in width



From the Cotswolds comes this idea of training English Ivy to a definite line. To the left, where horizontal emphasis is at variance with vertical feeling, the Ivy accents the vertical. At the right, an end bay is vertical in emphasis, and an abutting portion horizontal; Ivy grown to an even height helps unify the details





As with all good small houses, simplicity is the keynote of the distinction this residence obviously attains. Walls are of brick and the roof may be shingled in any of a great variety of excellent materials—cedar splits, slate, tile, etc. The deeply revealed entrance doorway has been designed in a graceful Colonial fashion, with a simple pediment above the opening, supported by fluted pilasters. The living room is in a wing of its own, opening on a side porch and separated from service rooms by the entrance hall and the dining room. On the second floor are three bedrooms and two baths. The largest bedroom has a fireplace and an adjoining dressing room. Each bedroom offers unusual closet space and every room of the house has at least double exposure

Jonas Pendlebury, Architect

**Brick Walls For A House
Taken From The Colonial**

Methods And Materials For Keeping The Cellar Dry

Arthur Bates Lincoln

ONE cannot expect to continue in good health while continually going around with wet feet. It is equally foolish to expect long life for the house afflicted with constantly wet cellars and foundation walls reeking with moisture. Such a condition of affairs is neither beneficial to the house nor healthy for the people who live within its walls. Modern demands upon the home stress greater utilization of basement space than ever before. This has been a logical sequel to the attractively designed heating boilers placed upon the market within the past few years and is still more due to the present day efficiency which looks upon unused cellar space as an economic waste.

Foundation walls should be of masonry materials primarily intended to support the superstructure while holding back the earth surrounding the cellar excavation. For this service poured concrete, stone, brick, tile or concrete block may be selected, depending upon such factors as cost, material readily available locally and the weight of the upper walls. Any of these when properly laid up to the correct wall thickness may be depended upon to support the house without damage or danger, but this is not enough in these modern days. The construction of foundation walls must go beyond mere safety and provide water-tightness.

WATERPROOFING METHODS

A little thought devoted to the protection of the basement walls and floor will well repay the progressive home owner. Conditions surrounding the average residence construction do not involve expensive precautions, but where unusual conditions do prevail, with actual water pressure encountered, a real waterproofing job will be necessary. This will involve special study and should be referred to proper experts for satisfactory results.

Poured concrete is deservedly popular for foundation walls. It is not, however, as dense a material as it might appear to the casual observer. After the concrete has set, it will be found to contain innumerable pores, called voids, which, by capillary attraction, draw water into the wall from the

surrounding earth even where no hydrostatic pressure is in existence. Some concrete will be found denser, therefore more water repellent, than others. This depends largely upon the amount and ratio of the ingredients used. The resistance to the inroads of water may be increased by adding to the concrete mix a compound which subsequently becomes a part of the wall. From this fact such waterproofings are called integral. Their function, whether in liquid, paste or powder form, is to nullify capillary action by rendering the voids in the concrete water repellent after the wall has set and the temporary forms have been removed.

MANY-UNIT WALLS

Foundation walls built of stone, brick or block cannot be treated by the integral method. These types of walls are laid up of many units held together by Portland cement mortar, and while waterproofing is sometimes added to this mortar the wall material itself may be porous, thereby nullifying this precaution. A more logical method is to apply a protective coating to the exterior face of the wall, extending it from the finish grade level down to the footings. Thus the entire mass of the wall is kept dry.

With an irregular surface such as a stone wall, a plastic waterproofed Portland cement troweled over the outer surface will fill the crevices and create a smooth surface admirable for keeping out surface water. To meet adverse moisture conditions the exterior face of the wall may be brush coated with tar or asphalt waterproofing preparations. These offer the advantage of flexibility, as they are sufficiently elastic to seal tightly hairline cracks which may subsequently appear in the wall. They are invariably black and where they cannot be kept hidden below grade should be plastered over with cement. Either of these waterproofing methods may be applied over poured concrete walls as readily as over any of the other types.

All of the methods so far mentioned for keeping water out of your cellar have either been integral within the wall or applied on the exterior surface. This is desirable be-

cause it keeps the walls themselves dry and of course is easily feasible for the man who is building his own home. For the man who is buying a house or is living in one where waterproofing of the cellar walls seems to be desirable, some method of treating the walls on the inside will be more practical. Either of the methods suggested for coating the exterior surface of the foundation walls may be adopted with success on the inside. The black asphalt will be more objectionable on the inside and some means of covering it should be provided.

It has long been customary to finish basement floors in Portland cement over a concrete base. Integral waterproofing can be added to this finish if you would have a perfectly dry floor. With the basement floor laid down some weeks or months after the foundation walls are built, the joint where floor and walls meet is the weak point in the construction. Where the ground is very damp an added precaution may be taken by filling the crack around the base of the walls with hot tar. The plasticity of this material will permit expansion and contraction of the concrete without opening up joints through which water might seep.

The careless home owner is more often responsible for the wet conditions in his basement, about which he complains so bitterly, than he sometimes realizes. The earth around the house should be sloped away from all foundation walls, and rain water from the roof should be led well away from the house and not allowed to soak into the ground close to the foundation walls as is so often found to be the case where the basement is wet after every heavy rain.

INTERIOR MOISTURE

With all moisture held outside and walls dry as a bone, what do you hope to do with your basement? Will it simply be a storage space for odds and ends or have you some modern idea of furnishing it as a play room or a den, or of devoting it to some other purpose which will involve expensive finishing and furnishing? If the latter hope is in your mind you may not yet have taken suf-

(Continued on page 94)



1. An electrically driven fruit extractor for oranges, lemons, and limes (total 12" high on a base 10" in diameter for the outlet, which is removable, 4" x 9" high, \$22.50). 2. An electrical beater and mixer, so braced that it can stand alone, is 13" high, and serves many purposes. \$24.50. 3. Beater attachment for a cooker, which comes in green, yellow and blue. \$5.00. 4. A double action coffee and water urn is so arranged that the percolated coffee comes from one spigot and the hot water from another. It can also be used for tea. Its coffee capacity is nine cups. It stands 11" high and is priced at \$45. 4. The uses to which this food preparer can be put are amazingly diverse—no less than eighteen attachments provide maximum help. \$12.00, as shown. Other attachments extra.

5. Add to the diversity of electrical percolators this style in which coffee is dripped to the full strength without being boiled. The water is on one side and the percolated coffee on the other. It is of copper finished in nickel. Capacity six cups, \$14.75. 6. This electric broiler can be used alone or to augment a stove. Chops and steaks can be placed in the grill and broiling heat is applied each side. A drip pan catches the fats. This type, finished in chromium, is 19 1/2" high and 11" across, \$65. 7. Among the advantages of this tea pot is that the tea leaves are placed in a tea ball which can be lowered into the water or lifted according to the strength of tea desired, 9" high, \$14.25. 8. An electric pleating machine, 6" by 9" and 8 1/2" high, \$27.

Electric Machines To Speed Domestic Activities



1. To avoid the messiness in handling eggs we suggest the following economical bits—collapsible wire egg holder, 23 cents; an egg separator for 18 cents and scissors to crack boiled eggshells, 44 cents. 2. The common flour sifter has been glorified into this—a double screen held and operated by pulling on the handle. Handles come in blue, yellow, red and green to fit any kitchen color scheme, 94 cents. 3. A Goldbergerian egg alarm rings the bell when the sandglass, set for 3, 4 or 5 minutes, is emptied, \$1. Below it is a butter curler for \$1.25, and in front of the curler a simple lemon server that comes in a set of six for \$1.25. 4. A gyrating vegetable peeler does its work speedily and economically. The handle is blue. Its price is \$6.94

5. In this group are the following—a four blade rustless cleaver and wooden chopping bowl, \$1.34; a bread slicer that grades the knife and cuts even slices, 94 cents, with the added virtues of being available in blue, yellow and green; and a pineapple eye snipper, 49 cents. 6. This nickel-plated guillotine is designed to slice a whole tomato at one drop of the sawtooth blades, \$7.50. 7. To make spices and seasonings easily available comes this rack in green, yellow, blue and ivory, with its equipment of sifter cans. It is 14" long, 3" high and 3" wide so that it occupies very little space, \$1. To avoid burned hands we suggest using these tongs which will easily extract corn from the pot and potatoes from the oven. Three sizes—6, 9 and 12". \$2 the set

Kitchen Labors Lessened By These Modern Devices

The Gardener's Calendar For August

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if,

for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Garden Character

Every garden is an individual, and apart from some striking resemblances, from the fact of the owner's taste and ability, but still arises from the situation, a poor and bad garden. It is the duty of a good gardener to remedy it, if the condition of every garden were the same, it would be

feared that the love of following the fashion of the day would make our gardens painfully alike. But this is prevented by the happy law that before we can reach the nature of the garden must be studied, and the study soon leads to the conviction that we cannot take our neighbor's garden as the exact model for our own. — *Charles Ellsworth*

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☽ First Quarter, 1st day, morning, E.

☾ Full Moon, 9th day, morning, W.

☾ Last Quarter, 17th day, morning, W.

● New Moon, 25th day, evening, W.

First Week: Sultry, gentle winds, threat of thunderstorms

Second Week: Cloudy and cooler, following heavy rain

Third Week: Clear and brisk, strong winds

Fourth Week: Hot wave, clear, increasing humidity

Old Doc Lemmon Says Charity's All Right. But—

"Generly speakin', I s'pose that folks in our township are 'bout as full o' charity as a cornfield in a heavy rain. I wouldn't like to hear a body say that the folks in this township are 'bout as full o' charity as a cornfield in a heavy rain."

"I s'pose that folks in our township are 'bout as full o' charity as a cornfield in a heavy rain. I wouldn't like to hear a body say that the folks in this township are 'bout as full o' charity as a cornfield in a heavy rain."

work they ever do is tryin' to scare the wolf away from the door, so when their one cow died two-three weeks ago, an' Mis' Holsapple with her 1930 baby just borned, the neighbors took up a 'lection for to buy 'em another. Sixty-seven dollars, we chuffed in, an' Parson Cooley he give the money to her for the new cow. But I'll be gol-dingd if her an' Jake didn't go an' put it all into a second-hand flager! D'ye wonder that charity ain't none too popular 'round here just now?"

IT CAPTURES ALL THE FLAVOR, ALL THE TONIC GOODNESS OF SNOW-WHITE CELERY

That peculiarly ingratiating and refreshing savor of snow-white celery! It is one of Nature's most delectable gifts. And in a well-made soup, it has a rare appeal and wholesomeness. Let our famous French chefs express this to you in one of their inimitable masterpieces—Campbell's Celery Soup. It is, too, a wonderful soup for the children's diet, especially when creamed. 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



LOOK FOR THE
RED-AND-WHITE
LABEL

Your choice . . . Every soup you ever want,
at its delicious best!

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
(Okra)

Clam Chowder
Consomme
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail

Pea
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef
Vermicelli-Tomato

Josiah Wedgwood

(Continued from page 65)

ter (1751), Plymouth (1768) and other potteries through the reigns of the Georges pushed forward, making every effort to compete with the porcelains of the Continent and of the Orient which were nestling in the hospitable cabinets of English collectors. All these English manufactories guarded their trade secrets with extreme care. Those others who might have dreamed of real achievement for themselves in this competitive field had mainly to rely upon the encouragement of the results of their own indefatigable experimenting.

Of such was Josiah Wedgwood, and although he did not produce porcelain commercially, his beautiful ware were the nearest approach in their final perfection. During five years or so of partnership with Whieldon he experimented industriously with clays and glazes and firing processes, making great advance. In 1754 he invented his green glaze. Tea-services with the various pieces in cauliflower and pineapple forms, colored after nature, were produced at the time.

IVY HOUSE

Wedgwood returned to Burslem in 1759. There he started in on his own account, at Ivy House pottery, producing salt-glaze and green and yellow ware. He was then twenty-eight. Three years later he extended his business by taking a lease of the additional premises of Brick House, and there established his Bill Works pottery. At the time of the fine white earthenware of Staffordshire was reaching its zenith, Wedgwood's early work was not distinguished from one, in matter of quality, producing it. In this same year, on a trip to Liverpool to look into the matter of funding a printer for the *London and Liverpool Directory*, he met Thomas Bentley, one of the foremost merchants and financiers of the town, who was to become his first friend and partner. Also in this year Wedgwood made and presented a beautiful caudle service to his own wife to Queen Charlotte on the occasion of the birth of the Prince of Wales (afterward George IV). This brought Wedgwood, then thirty-two, the appointment of Potter to Her Majesty the Queen. At a later time he received a like appointment as potter to the King.

"Queen's Ware" was the name Wedgwood thereafter bestowed upon the beautiful ware with which the caudle service had been made. It had a luster of body hitherto unknown in English pottery. Its surface was covered with an exquisite glaze of great beauty and brilliance, but it was soft in tone. Moreover the forms of the various pieces exhibited great originality in their conception and were quite unlike anything that had gone before.

Josiah Wedgwood was thirty-four when in 1764 he married a country girl, Sarah Wedgwood. Throughout his lifetime she was a devoted companion and true helpmate. She had a goodly dowry and she had a "head for house." Josiah disliked accounts, it is probable that he was of great assistance to him in the management of his enterprise. To her alone he en-

trusted the secrets of all his formulas, and during his absence from the pottery she was the only one entrusted by him with the mixing of clays for the finer ornamental wares.

The year following Josiah's marriage, the Queen ordered an elaborate tea-set from him. This was completed in the Autumn. It surpassed all of Wedgwood's previous productions and made secure his post and prospects.

The year 1766 also marked another important event in the life of Josiah Wedgwood. In this year the Grand Trunk Canal in the potteries district was opened. To this project, of which Wedgwood was treasurer, he had given enthusiastic support and untiring attention, as well as the sum of £1000. With his own spade he turned the first sod for the Canal. Although he disliked accounts, Wedgwood was far from being impractical. He had a keen sense of trade values and amassed a large fortune. His foresight was unusual. "What do you think," he wrote to his friend Bentley, "of sending Mr. Pitt (the future second Lord Chatham) had then just secured the repeal of the Stamp Act) upon Crockery to America. A quantity might certainly be sold there now and some advantage made of the American prejudice in favour of that great man." Later Wedgwood did send Mr. Pitt to America, in medallion form.

Some of Wedgwood's early experiments in coloring relief portraiture from wax models were done in white glazed pottery having grounds of a deep brown. A portrait of himself was so produced. Then there was an oval medallion of Bentley in soft pottery relief, with color applied to the white field. But the finest early medallion portraits were those in his basalt ware, the reliefs in white biscuit, the ground color burnt in.

THE PARTNERSHIP

Thomas Bentley became Wedgwood's partner in producing ornamental or artistic wares in 1768. These were distinguished from the more utilitarian products which were being manufactured under the supervision of Thomas Wedgwood, a cousin. Bentley had become imbued with a love for Classic art during a long sojourn in Italy. Nothing could have been more helpful to Wedgwood than a partner of such tastes at the time when a Classical renaissance was sweeping Europe. Wedgwood himself caught this fever, and to this fact, strengthened by Bentley's own taste, knowledge, enthusiasm, learning and advice, we owe some of his greatest artistic achievements.

Wedgwood and Bentley sought out some of the best artists of the day to design for their fabrique. Bentley had a wide circle of friends and acquaintances who helped in finding artists. Among these was Benjamin Franklin, who brought John Flaxman, then a precocious young artist, to Bentley's attention. Bentley, in turn, introduced him to Wedgwood, for whom, later, he modeled so many fine medallion portraits in wax. Flaxman worked for Wedgwood from

(Continued on page 92)



Entrée or Salad Plates, Quant "Farm Scenes" set of 12, each different, \$18 the dozen. Also "Fish Groups" set of 12 varied scenes, each different, \$18 the dozen.

What! Only \$18 a dozen!
—and exclusive with Plummer!

WE suppose it may seem a bit unusual for a house like Plummer's to come right out and talk price, especially when its outstanding contribution to the homes of discerning hostesses is "the exclusiveness" of its offerings in fine glass and china.

But we delight in doing the unexpected as well as in offering "the unusual".

The two plates illustrated above represent two different series of entrée or salad plates.

One is called "Farm Scenes", the other "Fish Groups". Each of the twelve plates of both series portrays a different subject, offering that distinct individuality which is usually found only in expensive china.

How can we offer them for \$18 a dozen?

Only because of our exceptional connections over a long period of years with famous Old World potters.

Mail Orders Promptly Filled.

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF
Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

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HARTFORD, CONN.
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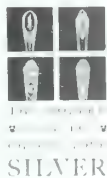


Silver

N DESIGNS TO COMPLETE
OUR DECORATIVE PLAN

A thoughtfully related decorative scheme distinguishes the most gracious of modern homes. From the architecture of her house, to its furnishings and appointments, the discerning hostess carries out a consistent and harmonious effect. And now... this same discriminating good taste may be exercised in the selection of her tableware, for TREASURE Solid Silver is designed in all the accepted decorative styles, whether Early American, Early English, Georgian or Spanish. Each pattern is STERLING, of course... a standard of taste and gracious living that needs no comment.

There is a jeweler in your city who sells TREASURE Silver; he will be glad to show you the various lovely designs in this Sterling tableware. You will be interested in receiving "The Modern Way to Choose Your Silver"... the new TREASURE booklet, describing in fascinating detail how you may select your silver to harmonize with the decorative ensemble of your dining room. A copy will be forwarded promptly if you will kindly address your request to Department BI.



MARY II—WILLIAM AND MARY
With the Early English dining room... or the closely related Colonial type of interior... the Mary II and William and Mary designs are in perfect accord.



ROGERS · LUNT & BOWLEN CO.
silversmiths — Greenfield, Mass.
Member of the Sterling Silversmiths Guild of America

Josiah Wedgwood

(Continued from page 90)

1775 till 1787, the year in which he departed for a seven-year sojourn in Italy. Among Flaxman's portraits were George III., Queen Caroline, William Pitt, Warren Hastings, Lord Nelson, Benjamin Franklin, Dr. John Fothergill (Franklin's medical adviser), Dr. Samuel Johnson, David Garrick, The Duchess of Devonshire, Admiral Lord Howe, Lord Amherst, Sir Frederick William Henschel, Mrs. Siddons, Mrs. Barbauld and others, and also portraits of Wedgwood himself and Bentley. At the time of his introduction to Wedgwood, Flaxman seems to have made but a sorry impression, judging from the following extract from a letter he wrote Bentley in 1775: "I am glad you have met with a modeller, and that Flaxman is so valuable an artist. It is but a few years since he was a most supreme coxcomb, but a little more experience may have cured him of this foible." It must have, for some years later Wedgwood declared him to be "the greatest artist of the age."

FRANKLIN'S PORTRAITS

Well indeed might we treasure one of the Wedgwood medallion portraits of Benjamin Franklin from Flaxman's hand, reproduced in some variations different sizes and colors, and produced in 1777. Wedgwood also brought out other Franklin medallions: one modeled by Mrs. Putnam Wright, another after a bust by Canova, and one after a terra-cotta plaque by Jean Baptiste Nini, a French sculptor, director of the terra-cotta works owned by De Chaumont, Franklin's host at Passy. Undoubtedly Franklin referred to this fur-cap portrait of himself when he wrote the following, from France, to his daughter Sarah (Mrs. Bache): "The clay medallion you say you gave to Mr. Hopkinson was the first of the kind made in France. A variety of others have since been made of different sizes, some to be set in the lids of snuff-boxes and some so small as to be worn in rings; and the numbers sold are incredible. . . . It is said by learned etymologists that the name *Doll*, for the images children play with, is derived from the word *Idol*. From the number of dolls now made of him (your father), he (Franklin) may be truly said, in that sense, to be *idol-lized* in this country." This was written July 3, 1779.

The famous Etruria pottery works was founded by Wedgwood in 1769. There, some four years later, he began the production of his beautiful jasper ware. One of the most interesting incidents was the long audience given Wedgwood and Bentley by the King and Queen at Queen's House (now Buckingham Palace) in December, 1770. Bentley wrote a friend that "The Queen has more sensibility, true politeness, engaging affability, and sweetness of temper, than any great lady I have had the honour of speaking to"; and he had spoken to many. Some of their enthusiasm undoubtedly went into the beautiful medallion portrait in blue and white jasper ware which Wedgwood and Bentley made from the fine model by Flaxman. Although the political

opinions of the two partners in the matter of the policy towards America were well known, it seems not to have interfered with Court favor and royal patronage. Perhaps a good potter, just then, was more valuable to sovereignty than someone who was merely a good patriot.

Wedgwood and Bentley had finely appointed showrooms in London, visited by the nobility and gentry. It was, indeed, a fashionable rendezvous. There at Nos. 12 and 13 Greek Street, was first exhibited Wedgwood's marvelous copy of the Portland vase.

Another feather in Wedgwood's cap was the completion in 1775 of a superb dinner service, ordered by the Russian Empress, (Catherine II.) for her palace at Tsarskoye Selo. The pieces in this service were also shown in Greek Street: Mrs. Delany describes her visit to this exhibition in one of her letters. It is a tribute to Wedgwood's character that his success and wealth were provocative of so little envy. Many of the visitors to the Greek Street showrooms of Wedgwood commissioned portraits of themselves or members of their family. Of the other class of portraits, "Heads of Illustrious Moderns," advertised for sale some three hundred or more subjects produced between 1773 and 1787. But so rare have these become that a search for any of them leads one to echo Francois Villon's plaint, "*Mais ou sont les neiges d'antan?*"

Thomas Bentley's death, in November, 1780, was a great blow to Josiah Wedgwood, for thus passed out of his life a friend who was "Blessed with an elevated and comprehensive understanding, informed in variety of science," possessing "A warm and brilliant imagination, a pure and elegant taste." Also "His extreme abilities, guided by the most expanded philanthropy, were employed in forming and executing plans for the public good. He thought with the freedom of a philosopher, he acted with the integrity of a virtuous citizen." If a man is known by the friends he keeps undoubtedly great advantage derived to Josiah Wedgwood from his intimate association with Thomas Bentley. Although this catalog of Bentley's virtues is inscribed from his epitaph, still they were such, and a tribute to Wedgwood should certainly not exclude one to Bentley.

AN OFFER

The year of Bentley's death, Wedgwood visited the Continent and the porcelain manufactory at Meissen, near Dresden, then operating at a loss. Wedgwood believed that under good management it would prove to be very profitable and he offered £3000 a year to be allowed to take its supervision entirely upon himself but his offer was declined. Undoubtedly Wedgwood greatly desired to have the satisfaction of manufacturing true porcelain, as the patents of the Bristol potter, Richard Champion, (friend of Edmund Burke), prevented his doing commercially in England. Wedgwood did resent this and his attitude in the matter was singularly unlike his freedom from professional

(Continued on page 94)



S lovely old Silver Shapes in Spode Porcelain.

SO successfully did Spode re-create, in Bone Porcelain, the exquisite silver shapes of the great Georgian Period that his services were highly prized by famous contemporary artists who modeled in precious metals.

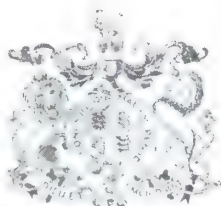
Among the important Spode Services produced between 1805 and 1830 is the one made expressly for the Goldsmiths' Company, which is still carefully preserved at the Goldsmiths' Hall in London.

Today, Spode's Goldsmiths' Pattern perpetuates the beauty of this priceless service for the distinguished tables of the present generation.

American families of lineage will find it a fitting vehicle for those illustrious crests and coats of arms which shall continue to descend through the generations.

SPODE

May we tell you the name of the dealer nearest you who can supply you with this and other Spode Services? Copeland & Thompson, Inc., 206 Fifth Avenue, New York City.



Best of service to His Majesty, The King and to His Royal Highness, The Prince of Wales.

THE GOLDSMITHS' PATTERN

A theme of
 ARISTOCRATIC SIMPLICITY
 ★ ★ in this ★ ★
 FEDERAL AMERICAN DAMASK

THE EAGLE encircled by a wreath, against a star-strewn ground, was a favorite decorative motif when these United States were young.

The design for this damask was inspired by the wonderful eagles carved in wood by the noted portrait sculptor, William Rush, and now displayed in Independence Hall, Philadelphia, where his wood statue of Washington also stands. Similar eagles were a prominent part of the White House decorations when Thomas Jefferson was President.

And since the eagle, the wreath, and the star and rosette-studded ground were also typical of the Napoleonic era, you will find this distinctive damask no less appropriate for Empire and Directoire interiors.

Among the many beautiful fabrics in the Schumacher collections you will find reproductions and adaptations from the great periods of the past, side by side, with the most stimulating of modern designs. Your decorator, upholsterer or the decorating service of your department store will gladly obtain samples for you—whatever your decorating need.

"Fabrics—the Key to Successful Decoration"

This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator . . . and to discover many new sources of charm for your home. It will be sent to you without charge, upon request.

Write F. Schumacher & Co., Dept. E-8, 60 W. 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



"THE AMERICAN EAGLE" damask is used for the back of this Sheraton Empire chair, the original of which was made in England for Washington, and is now in the old City Hall, New York. The seat is a complementary Schumacher design showing only the stars and rosettes. Gold on crimson or soft green; and blue on gold.



F · SCHUMACHER · & · CO

Josiah Wedgwood

(Continued from page 92)

jealousy. Hugh Owen thought that Wedgwood needlessly felt a fear of competition which rendered inoperative, for a time, the better feelings of a noble nature.

Four years after Bentley's death, Wedgwood was elected a Fellow of the Royal Society, and Sir Joshua Reynolds painted his portrait. In 1786 followed his election to the Society of Antiquaries. Two years later his cousin Thomas, partner in the "useful wares," died, and in 1790 Wedgwood took his own two sons and his nephew, Thomas Byerley, into partnership. Following this move, Wedgwood spent the greater part of his time in his beautiful home, Etruria Hall, collecting books and prints, and adding specimens to his cabinet of natural curiosities. There he entertained generously and he loved to show his guests around the extensive gardens which he had developed with great care.

In this then lovely spot Wedgwood's declining years were spent in happiness and good works. Death came to

him in 1798, in his sixty-fifth year, finding him ready to set forth on the Great Adventure. He was buried at Stoke-on-Trent. There within the chancel of St. Peter's church is his monument, designed by John Flaxman—a large medallion portrait. Wedgwood's epitaph tells you that "he converted a rude and inconsiderable manufactory into an elegant art and an important part of the national commerce," and that "By these services to his country he acquired an ample fortune, which he blamelessly and generously dispensed for the relief of misfortune." But best of all, "His probity was inflexible, his kindness unwearied, his manners simple and dignified and the cheerfulness of his temper was the natural reward of the activity of his pure and useful life." It seems particularly fitting that John Flaxman should have been called upon to give us the last picture of Josiah Wedgwood in that memorial portrait medallion with which the great master-potter himself could have found no fault.

WHITE HOUSE Installations

are *the De Luxe*

Kitchen and Pantry Equipment
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MADE entirely of *steel*, the established leader of all constructional materials, **WHITE HOUSE** Units are permanent, sanitary and scientifically efficient. They give lasting protection against all the damaging and unsanitary casualties by insects, dampness and fire which affect old-fashioned wooden installations. Backed by ninety years of manufacturing experience, they are the first choice of home owners who demand the best.

They are finished with three coats of beautiful baked enamel, in spotless white or attractive color. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are furnished with **WHITE HOUSE** Installations. Write for gray catalog.

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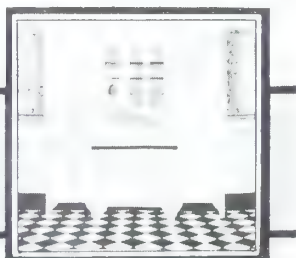
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The
WHITE HOUSE
Line

is made of Steel!

You can also have **WHITE HOUSE** standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.



For Keeping The Cellar Dry

(Continued from page 85)

ficient precautions. Moisture cannot come through the wall to create annoyance, but what about the moisture already inside? Remembering how cool it stays a few feet below the surface of the ground, it is natural that masonry walls below grade level will stay cool all through the summer. Hot, sultry summer air will no sooner come in contact with these chill walls than beads of moisture will be found on the inner surface. This moisture will not have come through the walls but from the air within the room. You will recall how moisture clouded the window of a hot room when the air is cold outside, making the glass much cooler than the room temperature; this is a similar example of condensation.

If this condition of dampness is prolonged throughout the months of the summer season it will quickly spell ruin to costly furniture, play tables and elaborate decorations. To prevent such condensation the inner surface of the foundation walls must not become cold. The condition utilized to prevent transfer of temperature through the wall is a dead air space similar to that afforded by storm sash on window openings. This is the idea usually employed to protect the interior of masonry walls above grade from these same hazards of condensation.

In actual practice, wood strips are applied vertically on the foundation walls to which a wall or insulation

board may be applied which will serve as the finish wall of the room. The air space between the wood strips prevents the chill of the foundation wall from being transferred to the finish board. With the same board used on the ceiling the room may now be decorated in safety.

It is because of the condensation likely to form on the cement floor slab (due to the chill of the ground beneath) that wood and linoleum floor finishes are seldom recommended for locations below grade. They may be safely used with proper precautions. A concrete bed is first laid down. Upon this are laid creosoted wood sleepers, two inches by three inches in cross section, uniformly spaced about sixteen inches apart. A rough wood floor is nailed down on these, and the space between the sleepers provides the requisite dead air space. Any floor finish used on floors above may now be applied.

During the winter months, while the heating plant is in operation, your basement room will remain warm and dry. With the arrival of summer it will be a wise precaution to burn an occasional fire in the fireplace which will undoubtedly be a feature of your game room. This can take the form of a weekly burning of the accumulation of newspapers, thereby serving the double purpose of keeping the basement dry and ridding the house of an accumulation of paper.



LUXURIOUS TRANSPORTATION



EVERYONE knows that the distinguished Packard Eight provides today's supremely luxurious transportation. But not everyone knows that Packard ownership need cost no more than motoring in vehicles of lower price and less distinction.

The facts are these: *Operating* costs in the aggregate are no greater for a Packard Standard Eight than for any other car of like size, no matter what its price. And *depreciation* cost is no greater when the owner keeps his

Packard a little longer than he is accustomed to drive lesser vehicles.

Thus a car delivered at sixteen or seventeen hundred dollars and traded in after two years or so costs fully as much in depreciation as a Packard Standard Eight driven some three years. And records show that most Packard owners *do* keep their cars much longer—both in months and miles!

Apply these facts to your own motoring. Compare the actual costs of your

The imperial coach which carried Napoleon and Josephine to their coronation glittered with golden ornament. Drawn by eight richly caparisoned steeds, it was the most luxurious vehicle of 19th century France.

present car with those of a Packard Standard Eight—which any Packard man will gladly supply. Perhaps you, too, will find that *you are paying for a Packard* without enjoying its beauty, its distinction and its luxury.

And if you *are* paying for a Packard, *why not have one?*

P A C K A R D

ASK THE MAN
WHO OWNS ONE





Create Loveliness with House & Garden

Given: a house, any house—and a budget, any budget . . . September House & Garden can help you build a world of charm in even the most discouraging corners of your house.

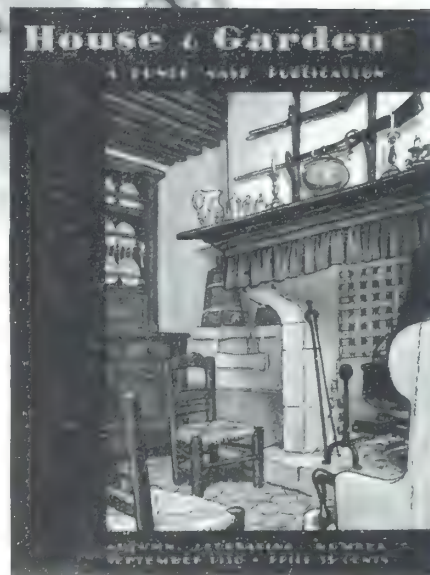
A veritable diamond mine, this issue . . . whether you wish to decorate your entire house anew, or intend to make only a few changes in the present scheme.

You will find it teeming with suggestions for furniture arrangement . . . color schemes . . . upholstery fabrics . . . new types of rugs . . . draperies and bed coverings—innumerable details that distinguish the truly beautiful house from the accurately planned but merely commonplace.

A series of interiors have been designed for you by some of the finest decorators in the country—yours to follow in fact . . . or to combine with your own inspiration.

September House & Garden On Sale August 25th

One of The Condé Nast Publications



Other Valuable Ideas In September House & Garden:

What is Regency Furniture . . . French Provincial decoration . . . clever new features in building contrivances . . . white rooms, the new vogue . . . electric clocks for every room in the house . . . a variety of gardens, and how to care for them in the fall months . . . photographs of American Colonial, Swedish Modern, and Mediterranean architecture and decoration.

35 cents a copy

For a Pair of jolly sailormen too young to put to sea

Here's a nautical room with bunks
for two and a compass for a floor



"We'll sail to Spain and back again—yet never scrub the deck." For this unique Armstrong Floor, planned specially for this room with several colors of plain linoleum, has a spot-proof Accolac-Processed surface. Light waxing and polishing keep it spick-and-span.

Above—Armstrong's Heather Embossed Granite Linoleum—Color No. 4.

Handmade Marble Design No. 171. Colors are inlaid to the burlap back.

EIGHT bells and all's well aboard the good ship Home. No coaxing now to get lessons done—and not a hint of mutiny when it's high time to turn in.

A very wise captain of this crew of two has planned a really remarkable room. What red-blooded boy wouldn't be won entirely by the double-deck bunks, genuine ship's lanterns, old sea chest, a "wireless" that works—and a floor that makes you want to sail the seven seas.

That floor effect is a bit ingenious. But so is the material of which it is made. Armstrong's Linoleum—yes, the same that has served you in your kitchen and bath for years. The same that today is finding its way into every room of many of the country's finer homes.

Imagination is the big reason. Imagination in the blending of rich, enduring colors, in the creating of smart, fashion-setting designs. And now, imagination on the part of America's home plan-

ners who are discovering in linoleum a welcomed versatility that permits them to fashion their own floors.

Perhaps you'd like to try your hand at floor design the next time you decorate. At least, there's a fascinatingly new story awaiting you if you'll but call at some local linoleum, furniture, or department store. Ask about the new Armstrong's Linosets and Linostrips (something quite new in linoleum) that make it so easy now to plan original floor effects. Learn anew that Armstrong's Linoleum of today is as stylish as the latest Paris fashions, the smartest motor cars.

Why not surprise your family with a really

very different room? Hazel Dell Brown, decorator, will help you do it if you write for her latest book, "*New Ideas in Home Decoration*." It's packed full of novel suggestions not hard to carry out. Many rooms illustrated in full color. It also brings you a "Decorator's Data Sheet" and an offer of Mrs. Brown's personal assistance. Just send 10 cents to cover mailing. Armstrong Cork Company, Floor Division, 932 Mulberry St., Lancaster, Pa.

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A
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Armstrong's Linoleum Floors

for every room in the house

PLAIN ··· INLAID ··· EMBOSSED ··· JASPÉ ··· PRINTED ··· ARABESQ ··· and ARMSTRONG'S QUAKER RUGS

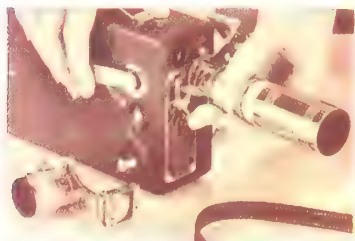
A Wonderful New Movie Camera

THAT TAKES BLACK AND WHITE,
KODACOLOR AND TELEPHOTO MOVIES



Weights only
3 lbs. 11½ ozs.

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It's a matter of seconds to slip one lens off and another on the new Model K. Takes *f*.3.5, *f*.1.9, and *f*.4.5 (long-focus) lenses.

Half Speed—



Pressing a handy button automatically reduces the speed from 16 exposures per second (normal) to 8 per second. A big advantage in dull light.



YOU'LL call it marvelous . . . nothing less! This new Ciné-Kodak Model K is all you can ask any home movie camera to be . . . yet hardly larger than a novel.

Two features of the new Model K give it this wide range of use . . . interchangeability of lenses, and half-speed operation at the press of a button.

For ordinary use, the *f*.3.5 lens is completely satisfactory. But instantly interchangeable with the *f*.3.5 is the faster, more versatile, *f*.1.9 lens. The *f*.1.9 is required for Kodacolor, home movies in color.

Still a third lens, fitting the Model K, is the *f*.4.5 long-focus for telephoto effects.

The half-speed feature gives each picture a longer exposure, a great help in overcoming poor light.

The capacity of the Model K is 100 feet, though 50-foot reels may be used. Its spring motor is crank-wound.

The Model K is richly finished in beautiful leathers—black, brown, blue and gray—and is sold in a combination carrying case with room for extra film, Ciné-Kodak Filter Outfit, and long-focus lens. Equipped with *f*.1.9 lens, the camera weighs only 3 pounds, 11½ ounces.

For Distance—Telephoto Effect



The *f*.4.5 long-focus lens gives a telephoto effect by enlarging the image to three times the usual width and height.

Takes Movies in Full Color—



Model K with *f*.1.9 lens takes movies in full, natural color when used with Kodacolor Filter and Kodacolor Film. As easy to make as movies in black and white.

Your Ciné-Kodak dealer is now showing, in addition to the Model K, the new Model M Ciné-Kodak. Equipped with *f*.3.5 lens only. The lightest camera taking 100 feet of 16 mm. film. It is finished in black only with carrying case to match.

Model K with *f*.3.5 lens is \$110, with case . . . with *f*.1.9 lens, \$150 with case. Long-focus lens for telephoto effect and Kodacolor Filter are sold as accessories. Model M, with case, is priced at only \$75. Complete outfits—Ciné-Kodak, Koda-scope Projector, and Screen—as low as \$143. Eastman Kodak Co., Rochester, N.Y.

Ciné-Kodak
MODEL K

When THREE
is awfully good company



WHEN the threesome happens to be you, a good book and a box of Schrafft's — then three *is* good company!

And to prove it — just take a box of this delicious candy home with you when your favorite easy chair coaxes you to spend an evening there.

Until recently, these famous Schrafft's candies were available only to a few people — they were sold only in New York, Boston and Syracuse. Now they are sold by dealers everywhere — in cities and towns throughout the country — in stores near you — wherever good candies are sold. And you'll find them surprisingly better than any candy you ever before tasted!

D'or Elegant — \$2.00 a pound; *Chippendale* — \$1.50 a pound; *Dresden* — \$1.25 a pound; *Jolivet* — \$1.25 a pound; *Plain* — \$1.00 a pound; *Pall Mall* — \$1.00 a pound; *Nuts, Fruits & Creams* — \$1.00 a pound.

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SOMETHING you have been waiting for . . . a cabin ship with de luxe comforts! » » Decorations by such artists as Guy Arnoux . . . rugs by Aubusson . . . great wide modern windows that flood every Salon with sunshine, daring modern lighting . . . a lavish sweep of deck for sports and lounging . . . ventilating system throughout the same as that of the "Ile de France" » » Every cabin with its bath or shower . . . adjustable heat control and plenty of trunk space » » English speaking stewards who anticipate every wish . . . French Line cuisine, known the world over » » The "De Grasse," the "Rochambeau" and the new "Lafayette" manned by French seamen, whose ancestors tamed the Atlantic before Columbus, form the cabin service across the "longest gangplank in the world" to Plymouth for London . . . a few hours later Le Havre, the port of Paris, down the gangplank to a covered pier . . . a waiting express . . . three hours and the city Napoleon loved.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Developments In Building

(Continued from page 54)

lead pencil size, which is a continuous switch; no matter at what place along its length pressure is applied a circuit is closed. It may be used as a medium for starting or stopping anything that is moved or done electrically—a pinch of this electric nerve and windows open, shutters close or signals are given, as the case may be.

If a second story man should catch you napping, you can summon aid with toe or elbow while your "hands are up." If you awake before the porch climber reaches your chamber, pressing the cable will give the alarm to the police without making a sound, no snipping of a switch or whispering over the phone. His search for the strong box may go on, with you on guard and the police en route.

FOR BEAUTY

EVEN screen door handles have been beautified and are now made of a popular synthetic material, molded, with weatherproof color and finish. With handle on one side and knob on the other, these sets come in brown, black and green, with permanently smooth, lustrous surface that cannot corrode, rot or stain; there is no surface finish to wear off. There are also key plates, escutcheons and push plates of the same material in various styles.

FUEL ELEVATOR

TO serve the fireplace there is a fuel or log lift, a simple piece of equipment that eliminates most of the labor and untidiness of fireplace operation. With fuel handling simplified, the open fire blazes oftener and adds more of pleasure to life indoors.

Besides the labor saving, this lift reduces damage to stairs, doorways, floors, rugs and furnishings which often suffer when fuel is carried up from the cellar. It is furnished in any size and is frequently installed in existing houses.

The lift is usually located so as to deliver fuel to a window seat, cabinet or closet located conveniently to the fireplace. There is seldom difficulty in finding a location that fits the need of each house. Mechanism

is simple, durable and requires practically no care; except in the cell the lift is entirely hidden.

SAFETY WINDOW

AN in-swinging window weatherproof when closed and dra proof when opened. Both sides of sashes can be washed from the interior. It will not rattle and can be operated with ease. Really a safe window, it may be secured in bron aluminum or steel.

A SHOWER UNIT

FOR homes without a shower where an extra shower is desired there is now obtainable a receptor a compartment that form a complete water-tight enclosure, with curtain glass door, wherein the shower may be enjoyed.

Precast terrazzo receptor provides permanent, leakproof floor for the shower. The receptor can either be placed on the finish floor or set in the rough flooring. Laying of tile pan and grouting are saved. Cracks and leaks, will not be caused by settlement, shrinkage, expansion or contraction of building walls and floors.

The receptor has a smooth floor surface, finished to prevent slipping. It is made of white cement and black marble chips, and will harmonize with almost any type of floor. Walls of enclosure are secured to an extension of a steel flange which, together with steel mesh, reinforces the receptor.

To fit various corner or other locations several models are offered. Four and a half inch flat chromium plated metal strainer and drain flush with receptor floor allows for two inch waste pipe connection. Height at which the receptor is set with relation to finish floor can vary several inches. Installation on rough floor with finish floor laid to sides of receptor recommended.

Supply pipes to valves and shower head are behind one wall of the enclosure. Enclosure is shipped "knocked down" form to simplify handling and installation. Any finish may be given to the enclosure wall.

To Lighten Kitchen Tasks

(Continued from page 96)

of its grown-up sisters and holds silk underwear, or luncheon cloth and napkins, up to two pounds. An aluminum tub makes it light to handle, and when stored away it occupies a space only fourteen inches square and fifteen inches high. Still another brightly colored little machine washes by the oscillating cylinder system. After clothes are clean, a button is pressed and the basket in which they were washed becomes the spinner that dries them.

To complete the kitchen laundry,

an effective ironing machine for the kitchen transforms itself into an efficient kitchen table when its work is done. A simple model which operates by hand is small enough to fit into closet when not in service.

So as we look upon the detail which has been simplified in kitchen administration by the introduction of many small labor savers, we are inclined to paraphrase the philosopher and observe that, "progress is made up of trifles, but progress is no trifle."



The TOWN APARTMENT

*Acquires Renewed
Charm With . . .*

CELANESE

TRADE MARK REG. U.S. PAT. OFF.

Decorative Fabrics



This modern interior by McMillen, Inc., accents the ensemble between taffeta bedspread and taffeta overdraperies, color contrast with the overdraperies being effected by the voile glass curtains.

IN planning the fall decorative scheme for the town apartment, consider the refreshing qualities of Celanese Fabrics. Color in Celanese Fabrics is a living thing, as vital as light refracted through a prism. Decorators will tell you that in no other material can you secure that illusive quality of sunlight filtering through glass curtains of Celanese.

Celanese Fabrics are essentially practical. They resist city dust and grime; they cleanse readily, retaining their full beauty and fine body; they hang true without the need of weights; they are not harmed by dampness; they will not mold or mildew; their colors are

unusually fast, and, unlike any other type of fibre, they will not shrink or stretch.

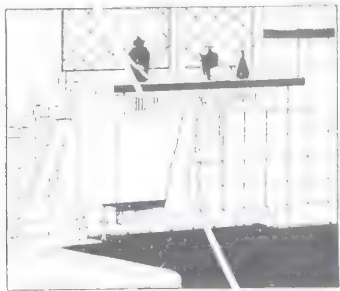
Celanese decorative fabrics are versatile, meeting every modern need. Celanese Permanent Moire and Celanese Mirrocel for formal rooms; Celanese weaves of taffeta and satin for bedroom and boudoir; Celanese voiles and ninons for glass curtains, and Celanese marquises and jacquard ninons for incidental uses are among the many materials available . . . Now bedroom ensembles in color and fabric may be attained through combining Celanese overdraperies with Palmer Comfortables, covered in identical materials of Celanese.

MODERN AS TOMORROW-



MODINE

CONCEALED COPPER RADIATORS



THE presence of Modine Concealed Copper Radiators in the modern home lend, to the whole structure, a spirit of quality that is lacking in those with less modern heating appointments.

This clean, comfortable, in-the-wall, out-of-sight heating is not only more efficient and more easily controlled than older types, but—out of the room as it is — it allows complete freedom in room decoration and arrangement . . . Ask your architect or heating contractor about Modine Concealed Copper Radiators and the eighteen years of manufacturing experience behind them.

A request will bring our new brochure, "Modern Modine" which gives the complete story of these new standards of heating economy and home beauty

MODINE MANUFACTURING COMPANY

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Wiring The House For Radio

(Continued from page 77)

radio convenience for any modern home at a cost of installation that probably will not exceed one hundred and fifty dollars for the average house of six or eight rooms. It will provide for almost any type of radio installation that the owner may subsequently want and, according to the best guess we can make today, it may also make possible the introduction of television as easily as radio arrangements.

When the house is designed, the electrical contractor should be asked to install rigid conduit raceways running from the living room, or some convenient point where the main radio receptacle is likely to be located, to the dining room, to the recreation room in the basement, to one or two of the bedrooms and, if desired, to the servants' quarters. Four or five outlets will usually be sufficient in the average home, but the same system may be expanded for the larger house by merely providing these raceways to every room where some day there may possibly be a desire to install a reproducer or speaker. The rigid conduit raceway merely consists of specially prepared iron or steel pipes joined together with threaded connections just like so much water or gas pipe. The conduit is run through the walls or floors during construction and is completely concealed when the house is finished. In fact, exactly the same type of material is used in the better homes for wiring the electric light and power systems, because of the greater protection rigid conduit affords to all electrical systems.

From the radio point of view, the use of rigid conduit is most important because it "shields" the radio wiring system from interference by other electrical currents running through the house, and it also permits the wires that may first be installed to be withdrawn at any time and other wires pulled through the raceway to meet changing radio requirements, or perhaps to provide for television.

APPROXIMATE COST

If the entire house is wired for radio convenience in rigid conduit, the cost of the extra radio wiring (which is entirely independent of the other wiring) is reduced to a matter of twenty or twenty-five dollars for each outlet, or from one hundred to one hundred and fifty dollars for a system that will permit radio convenience in from four to seven different rooms. But even if only the radio wiring is run in rigid conduit, the cost would only run from twenty-five to thirty dollars per outlet.

Where these channels are brought to the surface of the wall in each room, they come to what is called an "outlet box", which looks very much like the ordinary outlet for an electric switch or convenience connection. The plate that covers this outlet looks more or less like a combination convenience and switch plate. An accompanying illustration shows the general appearance of one of these outlets as it would be installed in the room where the radio receiver itself is to be located. The outlet plates in the other rooms, where only a speaker is to be situated, are considerably smaller. When choosing

the location for these outlets, it should be remembered that most radios today are electrically operated and that many loudspeakers also require a power supply and, therefore, a pair of convenience outlets for the regular electric light systems should be brought to the same point, or at least to a place in the baseboard nearby.

The aerial, which has always been such a troublesome problem in radio wiring, may be installed in the attic, or it may be an outside aerial if one demands long-distance reception. From the end of the aerial, a wire is brought down through the walls to the outlet plate in the room where the receiver is to be situated. This wire should not be enclosed in any metallic covering, such as rigid conduit, because in this case, the shielding of the wire actually reduces the effectiveness of the aerial.

THE GROUND

The troublesome ground connection, which all receivers should have for satisfactory performance, is made within the outlet box itself. A wire is merely connected to the rigid conduit raceway that carries the radio connections to the various parts of the house. At some other convenient point, the electrician will install a ground clamp connecting this conduit to a water pipe, forming the most effective ground connection known.

That is all of the preparatory work that need be done to prepare the new home for radio convenience. The standard receiving set at present has three connections which must be made—one for power from the house-lighting circuit, one for the aerial, and one for the ground. These three sets of wires are plugged into the outlet plate and the radio is ready to operate without other wires being visible in any part of the house. Then the day will come when a separate speaker or reproducer is wanted in the dining room or possibly in one of the bedrooms above. When the electrician is called, he will remove the plate from the radio outlet box in the room where the speaker is to be placed and will run wires from this outlet down to the radio outlet near the receiver.

Within an hour, he is ready to install the speaker in the dining room or bedroom and to make a simple connection to the standard receiving set. Instantly the second speaker is ready to operate. Similarly, each of the other outlets may be connected either when the system is first installed or at any subsequent time and almost any desired combination of local and remote controls may be provided to suit the owner's fancy.

There is then a suggestion for achieving radio convenience in the up-to-date home. It is so simple and inexpensive that few home planners can afford to neglect its advantages. In fact, it may be a profitable investment, because it is more than likely that a few years hence, real estate advertisements will offer as the last evidence of modernity that the house for sale is "wired for radio and television". Radio is no longer a mere piece of furniture like the old portable bathtub. It is fast becoming an essential fixture in the well-equipped home.



A corner of the kitchen in the residence of Mrs. Helen N. Smith, Redbank, New Jersey



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A booklet "STEEL IS STYLE" has been prepared for the convenience of anyone interested in the new mode of furnishing kitchen and pantry. Your copy will be sent on request.

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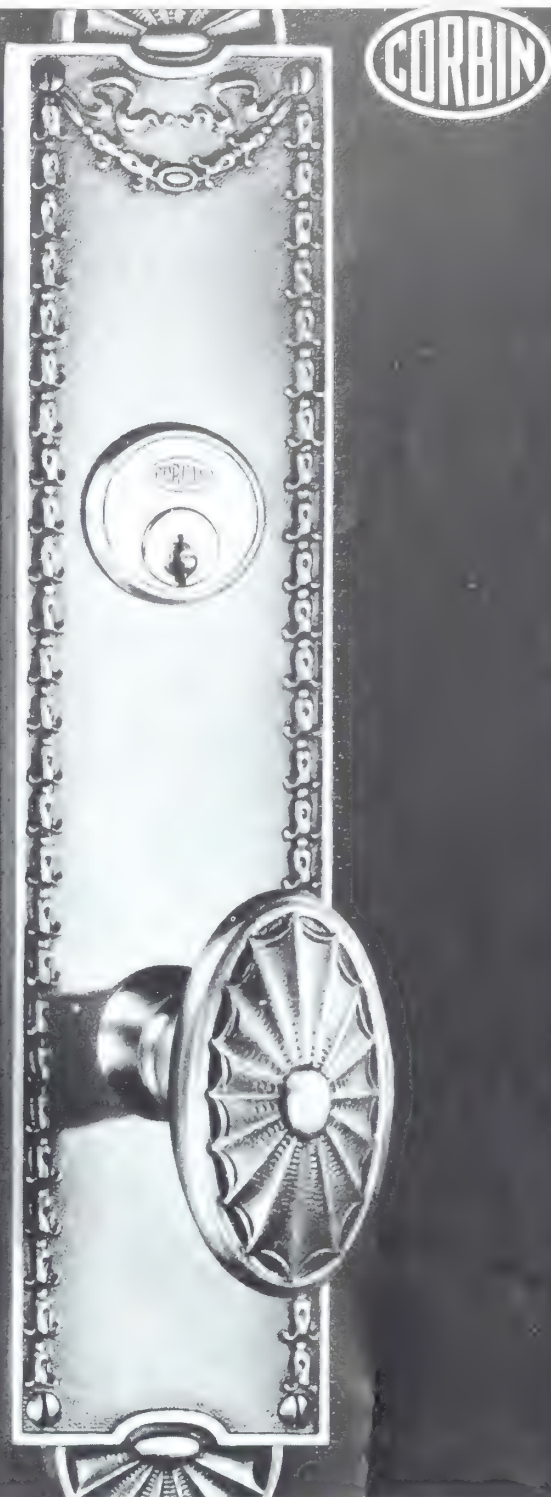
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House & Garden's Bookshelf

CHATS ON OLD ENGLISH TOBACCO JARS. By Reginald Myer. Philadelphia: J. B. Lippincott Co.

MR. MYER has achieved the almost impossible feat of writing a book upon a subject about which no book has previously been written—except, as we know.

At almost the start the author tells us:

"I have been a collector of various things from my earliest youth onwards. I started with nibs, stamps, etc., and a boy; and as I grew older transferred my affections from time to time to willow pattern and old English china, pewter, Nankin, Mason's ware, sunderland lustre ware, early staffordshire, silver resiste, Limoges enamels, tobacco jars (which I still collect), and, all the time, old furniture of various sorts, etc."

And "At first difficulty in the way of my writing about tobacco jars is that I am one of the very few collectors of them; and there is nothing in the way of books of reference on the subject; i. e. as to the name of the maker, their designer, where they were made, etc., etc."

The subject of the book is not one of very wide interest, and Mr. Myer has done well with a comparatively uninteresting matter. He has a tobacco box marked with the owner's initials, "G.S." which once belonged to George Stephenson, the inventor of the steam locomotive. And he has a unique escutcheon, of which he says: "I think it was made to be utilized as a Tobacco box in a church, tobacco having been used in the English churches in the seventeenth century instead of incense."

This is all to us the "smoking altar" of which we read to read. The book is decorated with organ pipes, French horns, and an open book.

The following restrictions against the use of tobacco are of interest:

"After about the year 1550 there was a time of persecution, the use of the plant being prohibited in Britain, the prohibition being included in the Ten Commandments, and ranking next to adultery, and even as late as the middle of the eighteenth century a court was held there for trying delinquents; while in Turkey the punishment for offenders was death, and in Russia both men and women were publicly knouted for smoking, or else punished by amputation of the nose. In Rome, Urban VIII, in 1624, published a decree of excommunication against such as used tobacco in churches, and Innocent XII, A. D. 1690, solemnly excommunicated all those who should take snuff or tobacco in St. Peter's, at Rome."

"Amongst others who disliked the use of tobacco was King James I of England. The importation duty was originally twopence per pound; he at once raised it to the monstrous sum of six shillings and ten pence.

"Cromwell also believed that growing tobacco in England was 'thereby to misuse and misemploy the soil of this Kingdom'; he therefore sent his troopers to trample down the growing crops wherever he found them. It is recorded, however, that the soldiers smoked at the Protector's magnificent funeral as if publicly to triumph over their recovered liberty. Evelyn, in his diary of October 2nd, 1658, notes

"The Protector's funeral was the joy-fullest funeral I ever saw, with drinking and taking tobacco in the streets."

G. G. G.

KNOWING, COLLECTING AND RESTORING EARLY AMERICAN FURNITURE. By Henry Hammond Taylor. Philadelphia: J. B. Lippincott Co.

A BOOK by one who knows his subject, clearly presented and delightfully written. As a sample:

"Could we look forward to the year 1960, we might see a delighted collector showing to an envious brother his latest find—a real three-legged chair on which the only restorations are two new finials, three new slats, seven new rungs, and six inches added to the bottom of each leg. To hazard a guess as to the market price of pine washstands in that year is quite beyond my powers of prophecy." This gives the whimsical flavor of the work.

The information on the restoration of old pieces of furniture, the extent to which restoration is advisable, and the best and most economical manner of accomplishing it are given with the knowledge born of experience and a wisdom which is certainly "from above."

The subject of refinishing is gone into fully, while the materials for restorations of all kinds are described and even pictured as are the tools necessary for doing the work.

Mr. Homer Eaton Keyes, the Editor of *Antiques* has written a Foreword to Mr. Taylor's nine chapters. The titles of these chapters, most of which bear upon the restoration and refinishing of old furniture are: I A Word on Collecting; II The Philosophy of Restoration; III Remarks On Restoration; IV Materials For Restoration; V Some Details of Restoration; VI Removing Old Finishes And Preparing For New Ones; VII Refinishing; VIII Brasses And Hardware; IX Evidences of Age, Use, Wear, And Authenticity WITH COMMENTS ON FRAUDS AND FRAUDULENT METHODS. The book also contains a short index, and is well illustrated.

In Chapter II, Mr. Taylor says: "Occasionally we meet an enthusiastic collector who proudly announces, 'I never restore anything. I just bring the pieces home and stand them about, quite as I find them.' I can understand such a point of view but as a policy for home-furnishing it seldom works very well. If we examine his collection, we discover it more or less wrecked, wobbly, and not in condition to do its duty. We find Windsor chairs whose backs come out with a touch, tripod stands propped in corners to hold them upright, drop-leaf tables with broken hinges, chests of drawers with their drawers stuck fast and brasses missing or broken. We find chairs so cut down that the seat may be no more than ten inches from the floor, trembling lowboys and highboys; beds, sofas, chairs in such a condition of decrepitude that they are liable, at any moment, to collapse under the startled visitor. Indeed a lengthy stay in the midst of such furniture might be characterized as a dangerous adventure.

"So our problem becomes: What do (Continued on page 104)

A.D. 1780 ¹⁵⁰ years to A.D. 1930



The chairs in this suite are exact copies of the originals made by Chippendale for Marie Antoinette.

This Georgian dining room suite exemplifies the beauty, charm, and dignity that has been so characteristic of Shaw Furniture since the manufactory was founded by Jacob Forster of Boston a century and a half ago.

Over this long period of years, during which there has been an unbroken continuity in the business and like continuity of personality, surpassing quality



Shaw Furniture may be purchased only thru a Decorator or Dealer.

has been the standard of accomplishment.

Those who appreciate the finest quality in furniture will be warmly welcomed at the Shaw Showrooms in Cambridge and New York, where a most comprehensive display may be inspected. If, however, a personal visit is not convenient, a copy of the Shaw illustrated booklet "H" will be mailed to the reader upon request.

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House & Garden's Bookshelf

(Continued from page 102)

we want to collect and in what condition are we willing to accept our acquisitions? Shall we confine our attention to the later things which may often be found whole and sound, or shall we bring home the more or less wrecked earlier pieces which may require considerable restoration?"

And throughout his book Mr. Taylor gives the sound sensible advice for which his years of experience and a broadminded view of the subject eminently qualify him. His reverence for the beauty expressed by master workmen and his enthusiastic joy in their accomplishments are so tempered by a judgment controlled by common sense that his book is a really authoritative text book upon the subject. It is a valuable addition to Americana.

G. G. G.

LANDSCAPING THE HOME GROUNDS.
By L. W. Ramsey. New York: The Macmillan Co.

THE appearance of this thoroughly workable small handbook of landscaping should fill a large, deep vacancy in the literature of horticulture. True, we have had other books on the subject, but few if any of them could be characterized as really practical for the lay reader. Let all the arts, the subject is a difficult one to teach by the printed word; even its customary phraseology is none too lucid *per se*. The result has been volumes into which the average reader, no matter how earnest, has found difficulty in sinking his figurative teeth.

Happily, Mr. Ramsey has turned the tide. You can open *Landscaping the Home Grounds* with full confidence that it will give you real, tangible help and that that help will be authentic and in the direction of sane, sound design. It is a "show me" book of the best kind, clearly written and profusely illustrated with diagrams, plans, photos and brilliant photographs which underline a wide range of landscaping principles and details.

R. S. L.

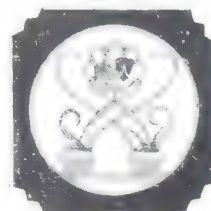
Handbook of Fertilizers. By A. F. Johnston. New York: O. C. Johnson Publishing Company, Inc.

THIS is a wonderful little book, surpassing in condensation, intelligibility and practicalness all others of its kind that have come to notice. It leaves nothing pertinent to be desired by the reader, the grower or

farmer or any one who is interested in understanding about "commercial" or chemical fertilizers. And now that simple old-fashioned manuring has been reduced to very small proportions it should be of interest to all who have to do with the growing of plants. So it is to be wished that the scope of the work might be extended in order more directly to benefit those who garden on any scale at all, and those who have to do with ornamental and fruiting plants of any kind. For these classes of persons there would be interest in having analysed many more of the synthetic fertilizers now appearing under various trade names. There is uncommonly clear treatment of the most essential elemental chemical fertilizing substances in their various better known forms. The reaction of each—that is, the tendency to make soil acid or alkaline—and the effect of each upon garden and field crops, are set forth.

Of especial value is the table upon page 103, in which are grouped the various crops according to their degree of responsiveness to nitrogen, phosphorus and potassium, respectively. Precautions to be observed in some instances by checking such responsiveness are given very wisely where each of the various "carriers" of these elements is described. Particularly to be guarded against is nitrogen in its tendency to produce quick and apparently splendid results but a growth that because it is watery and succulent renders crops undesirable, while any fertilizing element tending toward slight acidity will control scab in potatoes. (May the reader infer this for the bulbous roots of plants like the Peony also, and hence be content with giving such plants not more lime than is contained in the bonemeal that is ordinarily used for them?) Economy can be secured in various ways, e. g., by employing Muriate of Potash instead of wood-ash; by confining the fertilizer to the rows; by a general planning for residual results that shall benefit crops the following season. The use of acid phosphate or super-phosphate of lime in reducing and rendering more available animal manure and other forms of humus-making material, the making of "artificial manure" and, in connection, the improving of the tilth of the soil constitute perhaps the only topics that might well have been given more attention without transcending the scope of the volume.

F. B. M.





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fresh cleanliness and quiet order*

IN your home, when friends and family seek their rest—in bedrooms—the yielding Cushioned Floor, freshly, surely, underfoot forms quiet welcome. Made of rubber, it combines a muffling resilience with mellow beauty.

Use it if you choose without other floor coverings. For bare-foot informality it carries no alarms—it is warmly comfortable. It is non-resonant, absorbs sound and

avoids the scuff of footsteps. Chair and bedstead legs leave no scar upon its pleasing patterns. Year after year the trim crispness of the design remains unchanged, quietly beautiful, diligently clean.

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For attractive booklet, descriptive of this modern floor material, write to Goodyear, Akron, Ohio, or Los Angeles, California.

house, so effortless is maintenance, more and more will you value its convenience. It reduces fatigue in kitchens. Water will not harm it in bathrooms. In living rooms and dining rooms its dignified beauty and comfort create a lasting and generous hospitality. While in bedrooms, for rest and quiet, for simplicity of care, for order and beauty, no other household comfort will so fully merit your warm approval.

GOODYEAR
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This graceful, floral motif expresses charm in every line — the delicate, soft tones are truly restful.

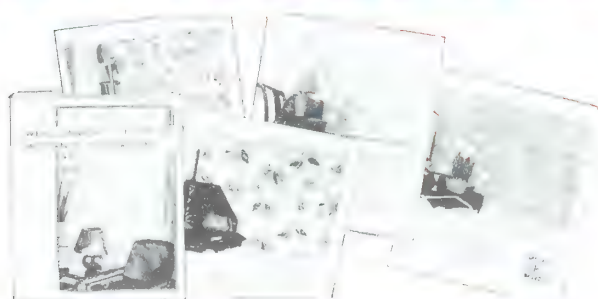
And to think that this and one hundred and fifty other designs and colorings are now available in Sanitas, the original cloth wall covering.

Do a room or two in Sanitas this Fall. You will find correct designs to match your present drapes and furniture. The transformation will not be expensive.

Sanitas is made of strong cloth, finished with a non-fading, water-proof and non-cracking surface. Clean it like woodwork, with a damp cloth.

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Ask your dealer to show you the Twenty-fifth Anniversary Sanitas Sample Book containing the complete line of styles for every room in the house

SANITAS

MODERN
WALL COVERING

Yes . . . mighty careful of the milk . . . but how about the mug?



YOU'RE mighty careful to give your children the best milk—certified, pasteurized, germ-free. And yet, if you pour that milk into a hand-washed glass or cup, the chances are you're mixing it with an invisible army of germs.

Sounds horrible, doesn't it? But it's too, too true. All dishes, to be sanitary and safe, should be washed in water far hotter than any hands can stand. That's why a Walker Dishwasher is now considered a vital health-measure in the modern home.

Physicians have so far been our best customers—more doctors have Walkers than any other single group or profession. This isn't an accident. Doctors have been the first to realize the dangers that lurk in the dish-rag. One look through a microscope at a food-soiled plate . . . and you'd want your family to have the protection that a Walker assures. For complete information, use the coupon.

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Self-Cleansing—the same water action that washes the dishes, cleans the machine itself.

Pots and Pans—a Walker washes, rinses and dries *anything* that can be washed by hand without laborious scouring or scraping.

Simple—no complicated pumps, strainers or moving sprays . . . so simple that a youngster can operate it.

Saves time—a Walker actually saves a month out of every year.

Safe for china—even your finest china is safer than when washed by hand—it never moves in a Walker.

Good Housekeeping—keeps the kitchen much tidier. Dishes accumulate *out of sight* in the gleaming porcelain enamel bowl.

Sanitary—doctors approve it because it washes dishes with water far hotter than hands can stand. Only in this way can bacteria be destroyed.



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Long established in European finance, this type of investment trust has won wide acceptance in this country the past few years. Its supporters claim, as one of its most interesting features, that it provides an additional factor of safety through its fixed plan for diversified reinvestment . . . the merits of which the prospective investor can thoroughly examine before actually investing his money.

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THURGOOD

Spring in the garden of Charles E. F. McCann at Oyster Bay, L. I. finds the borders bright with Tulips and perennials against a background of Lilacs. Such plantings offer unlimited opportunities for Tulips to give their finest effects, for they open the way to delightful color combinations

Impressions Of May Tulips

(Continued from page 67)

Forget-me-nots and Nepeta. Princess Elizabeth is the lighter in tone and shows topaz lights when first opened and a most exquisite and delicately rounded form. Princess Elizabeth is more brilliant, several tones nearer cherry, and boasts a smart white midrib down the center of each petal, and a tall and stately habit.

Indescribably brilliant and luminous, Barbara Pratt (Cottage) is outstanding among the new Tulips. It is a beautifully modeled flower, long and yet rounded, of a brilliant rose-pink color, seemingly overlaid with golden light. It is finely scented and maintains its fine color until the petals fall. It is beautiful against evergreens alone, or mingled with the Darwin Anton Mauve against Persian Lilacs with a floor of Viola Jersey Gem. Almost as fine, and of a later vintage, is Anan (Cottage), one of those deep-rose pink flowers in whose coloring amber plays a subtle part. It was near a clump of pale yellow Iris Haldan with yellow and white Pansies and a bush of white flowering Almond and looked well. Venus (Darwin) is as pink as a June Rose and shows exquisitely against gray-white Persian Lilacs. Deeper in color, a light Jasper red Dido is outstanding and most desirable. It is a fragrant Cottage variety beautifully modeled and with topaz lights along the edges of the petals. The lovely Lily-flowered Sirene is well known. White and blue flowers are its most becoming associations.

Duke of Portland (Darwin) is new, a splendid large flower carried on a long sturdy stem. The color comes nearest to that made famous by the American Beauty Rose, the whole softened and toned down by a Plum-like bloom on the exterior of the petals. It makes a rich effect combined with Jubilee with an underplanting of purple Pansies. George V and Prince of Wales are both extremely fine Darwins of recent introduction. The first might be called a cherry-rose in color with Jacqueminot shadowings on the outer petals. It makes a striking display with white Florentine Iris and purple Violas in the neighborhood of

a pink-flowered Crabapple. Prince of Wales is a good deal in the same way but has a somewhat thinner color with an intangible glow suffusing it.

John Ruskin was a forerunner and Mrs. Harold Irving Pratt is perhaps the most outstanding of the Tulips showing the subtle blending of rose, coral, amber and mauve. They are most effective in the garden and especially when displayed against evergreens and with a dark grounding of velvet Pansies or Violas. Ambrosia (Cottage) is a beautiful, long flower the color of the warm side of a Peach with topaz and amber lights and Fuchsia glints, and a rich fragrance. Afterglow (Darwin) is cup-shaped and not as tall as Ambrosia. The color is a lovely coral-rose with bronze lights and amber edges to the petals. It is very fine used as a bedder above brown Wallflowers. Dryad, a Breeder, is extremely new and makes a fine effect with the deep purple Robinson. Alashan, also a Breeder, is another fine new variety. In the color chart it comes nearest to light Jasper red in color but the flat hue conveys little of the rich beauty of the living original. It makes a fine companion for the deep-colored Bishop with a planting of *Heuchera brizoides* and the darkest velvet Pansies. Buff Beauty (Cottage) is a rose and coral and amber flower that makes a glowing bed with brown Wallflowers and an edging of Apricot Violas. It is very fragrant. Quaintness (Cottage) is more like a Breeder in coloring, but its long, graceful shape and pointed petals proclaim its class. It is the color of Indian Amber, light at the edges of the petals, and with a bronze-purple bloom on the exterior. The old Hammer Hales is still much sought for in this class, and Jessica is a newer variety that has a great deal of merit.

All the lavender, mauve and purple varieties of Tulip are of the first importance for use in the beds and borders, for they soften and reconcile the more brilliant hues. Older kinds which are always in demand are Anton Mauve, Euterpe, La Tristesse, Ron-

(Continued on page 112)

POSITIVELY RACY!!!!



After the morning gallop—oh, hunger of hungers!—a cold fowl, crisp lettuce, many thin slices of buttered bread—and a bottle of H.P. Sauce at the elbow!

Chief of England's appetizers—a thick sauce, teasy, tasty, tangy—so good on steaks or chops, and just a dash in dressings. On your grocery list today!

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At country places
or wherever guests
are foregathered
POLAND WATER—
the pure and health-
ful natural spring
water—is
served.



Portrait of a Lady (not quite)

THERE is sweetness, delicacy, and breeding in this face. And rightly so, for hers is a family of splendid traditions.

Its men were always men of courage and gallantry. Old New Orleans and Louisville, Virginia and Kentucky, knew them well and honored them.

Their names are written brilliantly in the history of their times. Its women were always fair, always aristocratic—ladies every one. In the winsome, lavender-and-old-lace annals of the South, their romances and their lives form a lovely chapter.

Surely if any young woman inherited the right to be called a lady, it was Lila . . . the sixth Lila . . . with her breeding and her charm silhouetted against the rudeness that is 1930.

And yet . . . and yet—her friends avoided her, and behind her back people whispered the damning truth. Too bad she couldn't have overheard. Halitosis (unpleasant breath)

is the unforgivable, social fault. It doesn't announce its presence to its victims. Consequently it is the last thing people suspect themselves of having—but it ought to be the first.

For halitosis is a definite daily threat to all. And for very obvious reasons, physicians explain. So slight a matter as a decaying tooth may cause it. Or an abnormal condition of the gums. Or fermenting food particles skipped by the tooth brush. Or minor nose and throat infections. Or excesses of eating, drinking and smoking.

Intelligent people recognize the risk and minimize it by the regular use of full strength Listerine as a mouth wash and gargle. Night

and morning. And between times before meeting others.

Listerine quickly checks halitosis because Listerine is an effective antiseptic and germicide★ which immediately strikes at the cause of odors. Furthermore, it is a powerful deodorant, capable of overcoming even the scent

of onion and fish.

Keep Listerine handy in home and office. Carry it when you travel. Take it with you on your vacation. It is better to be safe than snubbed. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

★ Full strength Listerine is so safe it may be used in any body cavity, yet so powerful it kills even the stubborn *B. Typhosus* (typhoid) and *M. Aureus* (pus) germs in counts ranging to 200,000,000, in 15 seconds. (Fastest time science has accurately recorded.)

The Garden Scrap Book

SWEET ALYSSUM. Midsummer usually brings to the edgings of Sweet Alyssum a period of dilapidation which makes them sorry looking things indeed. Dry weather and heat, following on the heels of the prodigal efforts which the plants have already put into blossom production, reduce them to poor ghosts of their former cheery selves.

Much can be done to revivify these indispensable annuals by clipping them back, cultivating and encouraging them with a sprinkling of sheep manure. Follow this with thorough watering once a week, and you will be rewarded by additional bloom which, while it may not equal that of the earlier season, is distinctly worth while.

LAWN CARE. The lawn in late summer usually becomes rough and uneven from worm casting, so it will need rolling before it goes into winter quarters. Do not mow the grass too late in the season. Give it a chance to make sufficient growth to furnish much for the roots during the winter. It is the best to omit the close raking after the end of August. Postpone it until spring, merely raking off the autumn leaves this fall without digging down to the roots of the grass to take away the mulch of its own dead foliage.

Grass seed may be sown at any time all winter with excellent results, especially when the snow is on the ground. Then it can be seen against the snow and even distribution becomes a matter of inspection. The melting snow swells the seed as it carries it down to the soil and brings it into close contact with the earth so that early spring germination is assured.

Take care of the lawn this summer and fall and you will be rewarded next spring with an extra luxuriant growth. Do not use lime. It doesn't do any particular good and is more conducive to the growth of weeds than are acid conditions.

WESTERN TROUTLILIES. California has introduced into garden cultivation a number of handsome species of *Erythronium* or Troutlilies that are reliable bloomers, large flowered and in a variety of color including rose, yellow, white and pink. The Californians have proved perfectly hardy in the Eastern States and are among the most attractive of the spring flowering bulbs. Some of them have two or three flowers to a stem. Unlike the Eastern *Erythroniums*, the Californians do not send out underground runners to propagate but increase from seed. They are small bulbs to be planted about four inches deep. A few dozen of these in some shady spot will make a beautiful group and are well worth a trial.

They are now stocked by most dealers and the California dealers handle them in quantity. They bloom in early May, usually a little later than the natives in the Eastern woods. The pink and rose species are unusually fine and the big yellows are as beautifully colored as their Eastern relative and seem to be more robust growers.

SMALL TULIPS. When the order for Tulips is being made up, it may be well to include a few kinds suitable for rock garden planting. The best of these are commonly known as Botanical Tulips. The Candystick Tulip (*Tulipa candystick*) is a particularly curious and interesting species which thrives well under rock garden conditions. It grows only eight or nine inches high, and has a small flower on a slender stem, the outer petals being cherry red and the inner petals white with a violet base.

This Tulip needs to be planted eight or nine inches deep, and prefers a somewhat sheltered place with a light soil. It can be grown in pots in the house as well as in the rock garden, being forced in the same manner as other Tulips.

A sweet scented wild English Tulip, *T. sylvestris*, (*Olorentina odorata*), is a good rock garden Tulip, although not often seen in this country.

Two others worthy of a place in the rock garden are *T. kautmaniana*, which is one of the earliest to come into bloom, and *T. marjoletti*, which flowers in late April. The former has large, handsome, creamy-white flowers which are tinged with rosy red, while its companion has soft primrose flowers.

PHLOX SEEDLINGS. One of the banes of the hardy Phlox border is the self-sown seedlings which never tire of trying to obtrude their usually inferior hues into the carefully calculated color scheme. Their inferiority of bloom is generally so marked that one wonders how they can be the offspring of such pleasing parents.

Perhaps the best way to cut down the prevalence of these interlopers is to prevent the old plants from ripening seeds. It may be a bit tedious to go through the border every few days, snipping off all blossom heads that have dropped their petals, but such a plan, thoroughly executed, will completely forestall all self-seeding. Unless it is done, even the finest collection of named Phlox varieties will wholly change its character in the course of two or three years.

SEED SOWING. Fall sowing of seeds of many perennials has been found to be a practical means of securing good germination, particularly seeds of those plants which are usually slow and uncertain. Seed of the Globe-flower or Trollius will not germinate until it has had a winter of thawing and freezing, even if sown as soon as ripe in midsummer.

Any of the slow germinating perennials may be fall sown. Among these are Delphiniums, Columbines, the various Irises, Primroses, Meadow Ruess and others. Those of faster germination, such as Pinks, should be left until spring. All of the Pansies and Violas may be sown to good advantage in the fall.

Delphiniums germinate most readily at low temperatures. Unless sown when freshly ripened, they may not show above ground at all in warm weather. Sown in March or early April, however, germination usually is good. Fall sown seed also shows good germination. Columbine seed

(Continued on page 113)

Can he get at your flower beds?

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That is why a few dollars' worth of humus brings such high dividends in gardening success. Whether your garden exploits extend to acres and acres, or merely to a small lawn and shrub border, you need humus to promote healthy growth. It is a required form of insurance against errant Nature's irresponsibility.

Every one of the noted show gardens of America makes lavish use of leafmold humus. All the landscape architects and growers strongly urge the use of it.

Richard Ferris, professor of science, has contributed an interesting article about humus in June House & Garden. Read what he says:

... It lightens the too solid mass of heavy or clayey soil with thousands of little reservoirs of free water to entice the roots of plants which could never have forced their way into the packed clay, and, when the water is gone, leaves a multitude of little air cavities which will never fill up again. The soil has been permanently improved. Humus is the gardener's "money in the bank"—a bank which never fails to return one's deposits with astonishing usury.

WESTOVER Leafmold-Humus is 89% organic matter, the living essence of all the helpful substances found in growing plants. Gardens, lawns, trees, and shrubbery thrive and grow bountiful upon Westover Leafmold-Humus.

It is odorless, convenient, and positive in results. You have only to spread a half inch or more over the soil . . . spade or plow it under . . . and nature will do the rest.

Now is the time to insure your lawn and garden against the August drought with Westover Leafmold-Humus! A 100-pound sack, spread one-half inch thick, will cover 65 square feet.

Price \$1.50 a sack. 12 sacks for \$15.00
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French Provincial Woven Wood Fences, constructed of live young chestnut palings woven together with Copperweld wire, are sturdy, quaintly charming, and readily adaptable to every type of architecture. In full five foot sections, ready to erect.

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*lawns and gardens must
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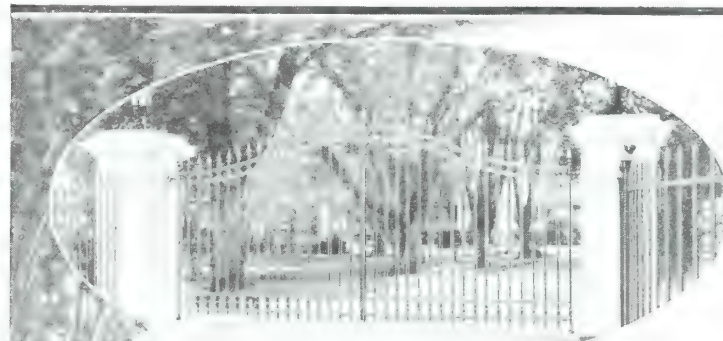
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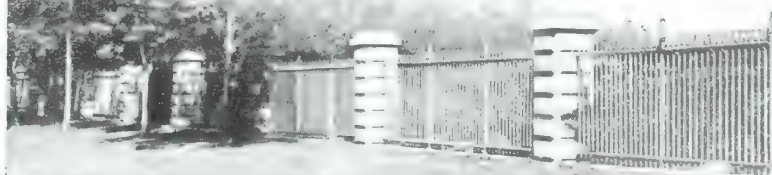
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ANCHOR FENCES

Impressions Of May Tulips

(Continued from page 106)

ald Gunn, Mauve Clair, Dream, William Copeland, Melicett and a number of others. Valerin (Darwin) is an especially fine variety, heliotrope in color, that is lovely against white Lilacs with clumps of pale yellow intermediate Iris and patches of brown Pansies. Remembrance is a new Darwin of great charm, a pure Lilac-colored flower with pale edges and delicate rose featherings on the outer petals. It grew here in a little group with the pink Kriemhilda and Kingsbay with masses of double-flowered Arabis and a pink Crabapple tree behind. Le Mogul and Solomon are Breeders of good color, the one pure lavender, a cool color, with delicate suffusions of a deeper tone, that makes a most interesting planting above bright blue Pansies; the other soft pinkish mauve which I found very nicely supplemented by a foreground of the new Viola Jersey Jewel that has a good deal of red in its composition. King Mauve is unrivalled for a deeper tone and the Bishop (Darwin) with its fine purple color makes a brave show with *Cheiranthus allioni* as a grounding.

Of the newer dark colored Tulips that are of such value in deepening and strengthening the effect of the borders none is finer than the new Mystery, a superb, square-built Darwin, redder in tone than Zulu but still very dusky. It is splendid rising above a planting of Bleedingheart and mingled with Barbara Pratt and Valetin against Lilacs. William The Silent (Breder) is also outstanding among the new Tulips, a very fine dark plum-color with deeper shadowings and a wide cup. Velvet King is well named, for the deep pile of its texture is like that of rich old velvet. In color it nearly matches in the Ridgeway chart Corinthian Purple but it has far more glow and depth than the flat color can portray. Giant, Roi de Siam, Raphael and Philippe d'Orléans are all of the greatest excellence where rich shadowy hues are required. Roi de Siam is very new and should have a bright future for it is an exceedingly fine Tulip of the Breder type.

Among the most important of the red Tulips are: President Taft, of fine form and erect carriage; a superb blood-red Darwin with a blackish bloom on the exterior of the petals; Colonel Cuney, a vivid scarlet-red flower with a white mid-rib down the center of each petal and a soft bloom

on the exterior that reduces the sharpness and makes it a fine companion for any of the dusky-toned Tulips and permissible even with the cool lavender; Victoire d'Olivier (Darwin) bright red, not scarlet, which I find striking growing from a floor of purple Pansies and white double Arabis; and the amazing Chinese-red Halley (Cottage), superb against Yews or other dark evergreens and quite in a class by itself for its sensational color.

Delightful among the newer yellow Tulips are Arethusa and Acushla, both of the Cottage class. Arethusa is a lovely large open flower, Cowslip-yellow in color and having a most delicious fragrance. It makes a charming bed interplanted with pink English Daisies or with Forget-me-nots. It is one of the finest of yellow-flowered Tulips. Acushla blooms later and is a fine long flower with pointed petals, rich lemon-chrome in color, especially fine grown with Forget-me-nots and purple Violas. Paling down from these deeper yellow Tulips we have Capri (Cottage) a slender, graceful lemon-colored flower that is almost white a few days, and is well placed among white Columbines and mats of p Aubrietia; and Hebe, tall, slim, gliding, counting as a pure white flower in the garden, though it is distinguished with lemon at its first opening. It should be planted among Bleedingheart, Anemone and the early Florentine Iris. Kings Bay is a Darwin, creamy in tone with a colored suffusion on the outer petals. It is attractive for use among the tender and pale pink Tulips.

And then we have Vesta (Cottage) a translucent white flower with opalescent lights when it first opens and Earl William, one of the daintiest of all varieties, cream-white with hair-line of Fuchsia-pink on the edges of the petals and faint, almost imperceptible flecks of the same color on the surface and a delicate lemon fusion. It counts as a white flower in the garden assemblage.

No flowers bring to the eye any season greater beauty or more splendid color than do Tulips mentioned in the foregoing. But the high lights of the new varieties to be had are of fine form and upright carriage a gardener could not choose among them too soon to start locating catalogs.

Forsythias To Greet The

(Continued from page 110)

bountifully, but never once have the flowers been injured by frosts. The flowers are smaller than in other species of Forsythias and where *F. spectabilis*, for instance, can be grown *F. ovata* would appear second rate. It is, however, the extreme bud hardness of this Korean plant that makes it of such great potential value. I look forward to the day when crossed with *F. spectabilis* it will yield a race of Forsythias that will be hardy as far north as Ottawa, Canada. When this dream finally comes true a great

boom will have been made in northern gardens.

A second Korean blossom-boretum is forcing blossoms more in Forsythia interest in fact that cold weather consequently

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The Garden Scrap Book

will be good, for they are practically in a dormant condition now and can be moved with a minimum of shock. During September and October they will probably make new roots and become fairly well established.

Evergreens should be dug only after a heavy rain or artificial watering. Holes to receive them are prepared in advance, with plenty of peatmoss or leafmold mixed with the soil, especially if the latter is of a clayey or sandy character. In the actual planting, work the soil very thoroughly among the roots, firm it well and drench with water. A mulch of peat-moss or dead leaves will do much to conserve the moisture and lessen the need of subsequent watering.

PEONY BEDS. Although Peony planting can hardly begin until the end of September, August is the time to prepare the soil so that it can settle to its permanent level before the roots go in. Unless such settling takes place there is danger that the crowns will eventually be too deeply or insufficiently covered to give their best results.

There is such a thing as over-feeding Peonies, though they do need rich soil. Thoroughly rotted barnyard manure may be dug in to a depth of two feet, with a sprinkling of lime to correct tendencies to acidity. It is important to get the nourishment in deep, for the roots are long and should be encouraged to go down.

IRIS PLANTING. Every two or three years the clumps of German Iris should be divided in late July, August or early September to obviate the over-crowding which results from the natural expansion of the plants. The simplest way to do is to take a sharp spade and cut downward through the clump, dividing it into several pieces, each with from one to three "hands" of leaves intact. Each of these is replanted at once, barely covering the rhizome itself but spreading the true roots outward and downward to a good depth.

WATERING DAHLIAS. As their flowering time approaches the Dahlias ought to be kept growing vigorously by the application of plenty of water if the natural supply is deficient. Unless this need is taken care of there is almost sure to be a diminution in the size of the blossoms and even in their numbers.

When watering is done, do it thoroughly, as with any other kind of plant. If the hose can be turned in and allowed to trickle slowly, so much the better. Otherwise, use a large watering can and return to each plant several times, allowing each application to soak in well before putting on the next one. The soil ought to be wet to the depth of a foot immediately around each plant. Cultivate the surface next morning to check evaporation.



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TRADE LITERATURE OF INTEREST TO THE HOME OWNER

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to manufacturers in the decorating field.

• WALLPAPER

WALLPAPER AND WHY. How to select the proper wallpaper for the rooms in your home is the subject of this booklet. The different topics discussed are wallpaper in relation to the type of architecture, the sizes and shapes of the rooms, the proper colors, the treatment of panels and the correct use of borders. THE WALLPAPER ASSOCIATION, 10 EAST 40TH STREET, NEW YORK CITY.

• DECORATIVE SCREENS

LLOYD SCREENS. Color illustrations depict several attractive decorative screens by Lloyd. Each page in this folder shows a different screen. All are substantially made, and special types can be made to order on short notice. Dimensions and prices of each screen appears under the illustration. A number of decorative hampers are also shown. W. H. S. LLOYD COMPANY, 18 WEST 18TH STREET, NEW YORK CITY.

• TABLE LINEN

DAMASK FOR DIGNITY. Part of the history of linen damask and its prominent use as a table covering to-day, is told in this booklet. Diagrammatic illustrations show a typical table setting for breakfast, luncheon and for a formal dinner. Instructions are given in the text for arranging such settings. Space is also devoted to the care of linen damask. WILLIAM LIDDELL AND CO., 53 WHITE STREET, NEW YORK CITY.

• WALL COVERINGS

WHAT SANITAS CAN DO TO MODERNIZE YOUR ROOMS. The advantages in using Sanitas, a washable wall covering, are set forth. Sanitas is so composed that it will not crack, tear, blister or peel. It is made in finishes and patterns suitable for every room in the house. Color illustrations show many of the designs. THE STANDARD TEXTILE PRODUCTS COMPANY, 320 BROADWAY, NEW YORK CITY.

• COLONIAL FURNITURE

THROUGH COLONIAL DOORWAYS. A catalog showing a number of Colonial reproductions. The furniture illustrated is suggested for use in the entrance hall, living room, dining room, bedroom, child's room, and in addition several occasional pieces are offered. A description of the article of furniture, and a stock number accompanies each one of the sketches. CONANT-BALL COMPANY, BOSTON, MASS.

• TOWELS

MODERN IDEAS ABOUT TOWELS. In this attractive catalog many designs in Cannon Towels are reproduced in color. All the patterns and colors of the towels are such that they will easily blend with the decorative scheme of a bathroom. Cannon washcloths and bath mats in matching colors and designs help carry out a scheme. Colors are all guaranteed. CANNON MILLS, INC., 70 WORTH STREET, NEW YORK CITY.

• FLOOR COVERINGS

DECORATING YOUR HOME. The many lovely color illustrations of interiors decorated in various period designs, in addition to the advice given in the text offer helpful suggestions to the home owner. A chart shows colors that complement one another and which colors are related. A charge of fifty cents is made for the book. BIGELOW-SANFORD CARPET COMPANY, INC., 335 MADISON AVENUE, NEW YORK CITY.

• COLONIAL FURNITURE

COLONIAL REPRODUCTIONS BY CUSHMAN. A selection of Colonial reproductions is given in this booklet, all of which are made by the descendants of the craftsmen who created the originals from which these pieces were copied. In many cases the reproduction of the antique is carried to the fullest extent, even to worn and rounded chair rails. H. T. CUSHMAN MFG., CO., NORTH BENNINGTON, VERMONT.

• CLOCKS

SANGAMO CLOCKS. The fourteen outstanding features of the Sangamo electric clock are listed in the front of the book. Sangamo electrically wound clocks are divided into two series, one, the Sangamo Eleven Series and the other the Sangamo Seven Series. There are photographs of the different styles available in each series and views of the clock movements. SANGAMO ELECTRIC COMPANY, SPRINGFIELD, ILL.

• FLOOR COVERINGS

MOHAWK COURSE IN HOME DECORATION. Helpful instructions are given to the home owner, in this series of folders, for planning interiors. Each step in the process is taken up in a separate leaflet beginning with "The Importance of the Floor Covering" and ending with "Floor Coverings in Relation to Furniture." The text is accompanied by illustrations in color. MOHAWK CARPET MILLS, AMSTERDAM, N. Y.

• RADIATOR ENCLOSURES

DREAMS DO COME TRUE. Types of Hart and Cooley Radiator Enclosures are depicted in this catalog. In describing these enclosures, one of the points brought out is that the rugged construction and insulated tops make them very useful as furniture. There are four panel designs to choose from and a choice of several colors. THE HART AND COOLEY MFG., CO., NEW BRITAIN, CONN.

• GLASSWARE

THE CHARM OF COLORFUL STEUBEN GLASS. A wide variety of Steuben table glass in brilliant colors and in crystal, is shown in this booklet. In addition there are decorative vases, goblets, bowls, cigarette boxes, dressing table sets, etc. Each piece is blown and modeled by hand. Stock numbers and prices accompany the illustrations. STEUBEN DIVISION, CORNING GLASS WORKS, CORNING, NEW YORK.

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FABRICS OF LASTING BEAUTY. Color schemes for the seven main rooms of the house are offered in this book. A description of the color scheme accompanies each sketch. Leshner Mohair fabrics are used in the decorative schemes, for draperies, wall hangings, upholstery, slip covers, bedspreads, etc. A charge of fifty cents is made for the book. LESHNER WHITMAN & CO., INC., 381 BROADWAY, NEW YORK CITY.

• BEDS

THE HEALTH-QUALITY IN SLEEP. This booklet tells why Simmons sleeping equipment promotes healthy sleep. The equipment provided by this company consists of an all-steel bed, the Simmons Ace Spring and the Beautyrest Mattress. Illustrations suggest color schemes for six bedrooms in which various designs of beds have been used. THE SIMMONS COMPANY, 666 LAKE SHORE DRIVE, CHICAGO, ILL.

• ELECTRIC DISHWASHERS

THE DAWN OF A NEW DAY. Photographs of several models of the Walker Electric Dishwasher appear in this catalog. Several reasons are given which show what an advantage it is to have an electric dishwasher. In addition to its labor-saving qualities, this machine provides for sanitary dishwashing. Inquiries from readers, and several testimonial letters are reproduced. WALKER DISHWASHER CORP., SYRACUSE, N. Y.

• LACQUERED FABRICS

NEWLY LACQUERED FABRICS. The many colored illustrations show the versatility of Nemoursa as a decorative fabric. Nemoursa lacquered fabrics because of their texture and designs are especially suitable for interiors in the modern manner. They can be used for such diverse purposes as wall coverings, draperies, upholstery, lamp shades, etc. F. SCHUMACHER & CO., 60 W. 40TH STREET, NEW YORK CITY.

• BEDDING

HIDDEN SOURCES OF REFRESHING SLEEP. A full description of the mattresses and springs made by this concern. There is a lengthy discussion on mattress construction, the qualifications of the horsehair mattress, and why a hand-stuffed mattress is superior to one machine-stuffed. Special features of Hall box springs are mentioned. FRANK A. HALL & SONS, 25 WEST 45TH STREET, NEW YORK CITY.

• METAL CABINETS

OLEAN QUALITY METAL CABINETS. The cabinets shown in this folder have many distinguishing features, all of which are described. Made of steel and finished in Duco, they are both practical and decorative. They are available in ten widths and six styles. This provides enough variety in size to fit any style kitchen without the necessity of building special sizes. OLEAN METAL CABINET WORKS, INC., OLEAN, N. Y.



"Can't you see it? A real house—brass pipe and everything!"

YOUR new home! It may be your first or your second—but there's the same thrill in planning it!

For you want that home to be *just right*. That's why you choose copper for your downspouts and gutters . . . copper or bronze for your screens. You know you're wise in choosing a rust-proof metal for this outside equipment that's exposed to the weather.

But isn't it just as important that your water pipes be proof against rust? Just look for a moment at the very real savings that come from an investment in Chase Alpha Brass Pipe.

In repair bills alone Chase Alpha Brass Pipe saves its cost many times

over in actual cash. Then there's the saving in all the laundry that can be stained by "brown" water from rust-clogged pipes.

And isn't your comfort worth something? No waiting for the water to run clean . . . no miserable trickle in the bathtub when a faucet's opened downstairs!

Worth considering, don't you think? Especially since Chase Alpha Brass Pipe costs very little more than pipe that rusts. For instance, there's only about \$75 difference in a \$10,000 house.



The mark that is stamped on all Chase plumbing products.

Chase Alpha Brass Pipe is available everywhere through plumbers. Every length is stamped with the name and Chase-mark at twelve-inch intervals.

LOOK AT THESE FIGURES!



For this \$7,600 house, Brass Pipe costs only \$48* more than rustable pipe.



Less than \$75* extra to put Brass Pipe in this 7-room home. Waldron Faulkner, New York, architect.

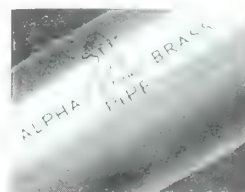


About \$100* extra to equip this \$13,000 house with Brass Pipe. W. S. Matthews, New York, architect.



Roger H. Bullard, New York architect, designed this \$50,000 home. Even with its 5 bathrooms, estimates show that Brass Pipe adds only \$388* to the building cost.

**Amounts will vary slightly in different localities, but are usually 3/4 of 1% of building cost.*



CHASE *Alpha* BRASS PIPE

A PRODUCT OF THE CHASE BRASS & COPPER CO.—Incorporated—Waterbury, Conn

Makers of Chase Downspouts & Gutters, Screen Cloth, Plumbing Supplies, Copper and Brass in Sheets, Tubes and Rods for every industrial use.

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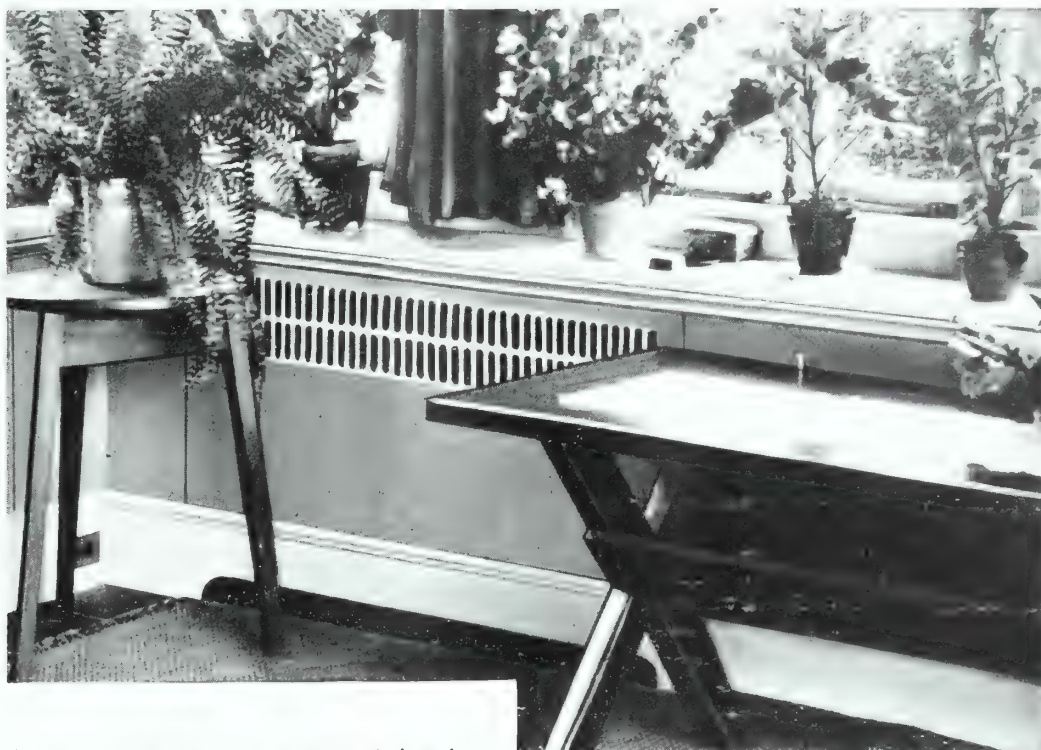
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In the Price Range of old-fashioned Radiators



CONCEALED HEAT for your HOME

It used to cost much more. And architects said, "It's worth the extra cost. In the new beauty and spaciousness it brings to every room, the freedom from bulky obstructions to perfect decoration, Trane Concealed Heat is worth every penny it costs."

But Trane engineers, the men who first developed concealed heat, for homes, were not satisfied. The price was too high. They went to work to make it possible for you to buy Concealed Heat in the same price range as old-fashioned radiators.

Today these engineers have good news for you. Concealed Heat is no longer a luxury that overloads your building budget. Now you can install these efficient, modern heaters in your home at a total cost in the price range of cast iron radiators.

Proved in the hardest tests of all—great commercial buildings, apartments, hotels, hospitals, all types of public buildings—thousands of Trane Concealed Heaters have demonstrated the working efficiency of their design.

They are easily and quickly cleaned.

This attractive cabinet model of Trane Concealed Heat is replacing radiators in homes already built.

They bring new spotlessness to every room. They produce no grime, no sooty streaks to mar the drapes, walls and ceilings.

They respond instantly to your need for more or less warmth. Heating starts or stops the instant you turn the heater on or off.

They provide healthful heat. Air stratification—heat stagnated at the ceiling, no air circulation, cold floors—is broken up by the constant, gentle flow of warmed air coming from the outlet grille and circulating throughout the room.

They save you 10 to 15 per cent on your fuel bill.

And Trane Concealed Heat, the source of all these new luxuries of living, is now installed at a total cost in the low price range of old-fashioned radiators.

For the complete story of this modern, low cost heating method, mail the coupon at once. Learn all the facts about Trane Concealed Heat and how it helps to make your home more beautiful and an even pleasanter place to live in.

TRANE CONCEALED HEAT

In Walls or in Cabinets

The Trane Company, Dept. H, 252 Cameron Ave., LaCrosse, Wis.
In Canada address: Trane Co. of Canada, Ltd., Toronto, 2, Ontario.
Please send your free booklet "Modern Heating Without Radiators."

Name _____

Street and No. _____

City _____

Province _____



In Homes that the Younger members of the Family find Attractive

Sons and daughters enjoy the consideration shown in providing enough telephones to meet the requirements of their active lives

1 1 1

This younger generation in today's homes is an unusually busy and interesting one. Its young men and women have their own varied interests, their own plans and pleasures and obligations. And fortunate is the family in which this individuality of its members is fully considered in the arrangements of the household.

Homes that sons and daughters find attractive are equipped with *enough* telephones. There is one in Tom's room, another in Peggy's, another in Janet's. There is one on the sun porch, where the young people and their friends gather. Calls from these telephones can be made without disturbing other members of the family. And the young people feel that the parts of the house in which they live and entertain their friends really belong to them. Just as they enjoy having the use of a car, they enjoy the convenience of their own telephones.

This added telephone convenience, which means so much to all the family, is very moderate in cost. Your local Bell Company will be glad to help you select appropriate locations for telephones in your home. Just call the Business Office.



Even so . . . and the rest of youth . . . and the pleasant hours when the summer sun slants across the lawn. When the thought occurs to the young people to call their friends, or when their friends wish to get in touch with them, the telephone is right at hand. A modern note that meets the need of youth . . . and plays its part in making the home more livable for every member of the family.



The final touch that makes a girl's room completely her own . . . a telephone on her bedside table . . . for ease in answering her day's program.



A young man appreciates having a telephone in his own room . . . it's mighty handy for him—and for the rest of the family.

House & Garden

A CONDÉ NAST PUBLICATION



AUTUMN DECORATING NUMBER
SEPTEMBER 1930 PRICE 35 CENTS



FAVORABLY SPONSORED

This unique ginger ale presents all the pleasing sparkle...the delicate flavor...and the merited distinction that its name implies...

THE ONLY GINGER ALE MADE WITH WHITE ROCK WATER

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS

JEWELRY AND SILVERWARE

*The Range of Choice
Is Extensive*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



Parfum
de CARON
Paris

CARON CORP., 389 FIFTH AVE., NEW YORK



*In the Salons of
L. Brunovan, Inc.*

A HERITAGE FROM THE OLD REGIME

ONE glancing through the current magazines published in the interest of Interior Decoration will notice the ever increasing number of fine interiors in which French XVIIIth Century furniture is shown. This phenomenon is caused by a growing realization that French furniture of this period conforms more closely to our modern standard of beauty than that of almost any other period. For



this reason Brunovan's authenticated reproductions are being used more and more by decorators to create the gracious and livable interiors demanded by a fastidious clientele.

Brunovan's reproductions are exact copies of beautiful pieces found in the famous French museums or in the foremost private collections. They are produced in Brunovan's Paris ateliers by French craftsmen whose art is a direct heritage from the old Guilds. Those desirous of seeing at first hand the availability of French XVIIIth Century furniture for the fine home of today may do so through their decorator or architect.

383 MADISON AVE.
NEW YORK

BRUNOVAN·INC

SYLVAIN BRUNO, *President*

PARIS
LOS ANGELES

Antiques and Reproductions of French 18th Century Furniture

Creators and wholesale manufacturers
of exceptionally fine handmade furniture.
Our showrooms—eighteen thousand
square feet—are a permanent exhibit with
models constantly changing. Dealers and decorators find something new
and distinctive on each succeeding visit. The public is invited to this ex-
hibit. Orders may be placed through dealers or decorators.



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B. ALTMAN & CO.

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TELEPHONE: MURRAY Hill 7000



Consult Now With

ALTMAN DECORATORS

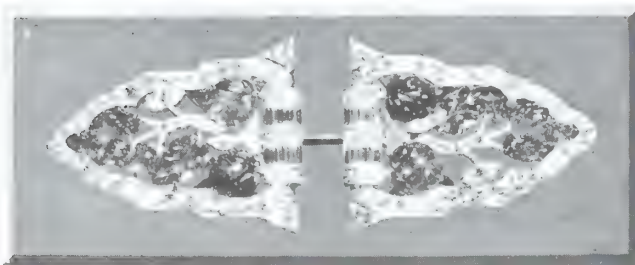
To Be Ready For Fall Occupancy

They will complete every architectural detail and prepare the back-ground for furnishings and accessories. Altman Decorators are available for Wood Panelling, Ornamental Plaster Work, Flooring, Decorative Painting and will assist in the selection of Furniture, Draperies, Rugs and Carpets, Lamps and Objets D'Art.

DECORATORS FOR HOMES, BOATS, PLANES—SEVENTH FLOOR



THE experience and resources of nearly a century bring to this House, from world-wide sources, rare gems of unusually fine quality. x x x These lovely creations are representative of a collection of great importance.



Interesting and beautiful variations of the circle brooch. Left — emeralds with diamonds; centre — a pearl, diamonds, and carved sapphire leaves; right — a charming effect in diamonds. Carved rubies, emeralds and sapphires furnish the color motif for this new bracelet.

A jeweled clip of carved rubies, emeralds, sapphires and diamonds. These new clips serve as brooch, jabot pin or hat ornament. Two sapphire rings — one emerald cut, the other lozenge shape — of corn-flower blue color, in mountings of modern tendency.

J. E. Caldwell & Company
Philadelphia

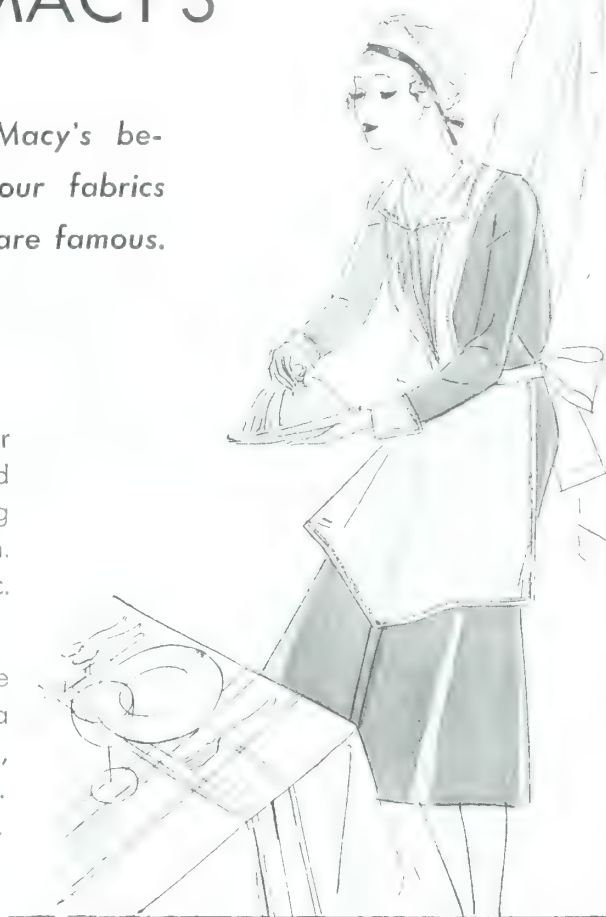
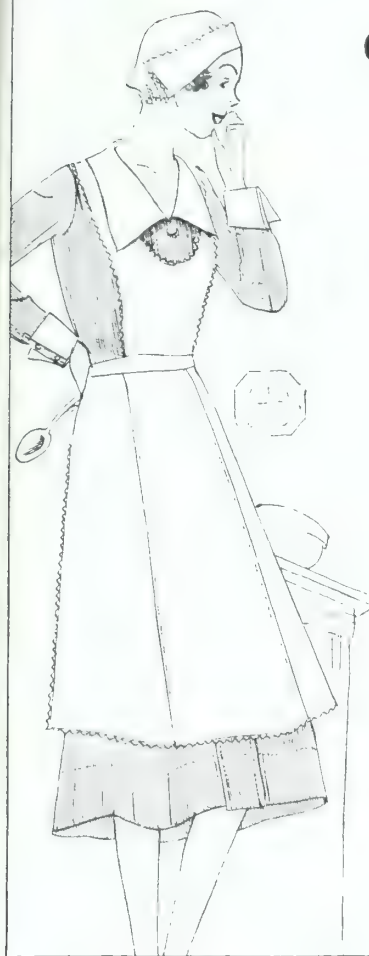
Servants in many of America's best families are uniformed at MACY'S

... and their employers come to Macy's because our varieties are numerous, our fabrics and fit are fine, and our low prices are famous.



A cook is as immaculate as the kitchen over which she presides in this washable striped percale uniform. A comfortable model, long or short sleeved. Blue, green, lavender or tan. Sizes 34 to 46. \$2.74. Apron, 94c. Cap, 29c.

Any domestic would look as happy as if it were her afternoon off when serving luncheon in a washable rayon uniform in black, grey, green, blue, lavender, or wine. Sizes 16, 34 to 46. \$4.64. Organdy apron set, \$2.74. Cap, 69c.



Tea, that graceful episode in an active day, becomes more pleasant still when offered by a maid clad in black, grey, or green washable celanese. Fitted waistline, set in belt. Sizes 34 to 40. \$8.94. Organdy apron set, \$2.49. Cap, 94c.

For the maid who serves dinner to one's guests — this impeccable crepe de chine frock. Nipped in waistline. Sizes 34 to 40, in black, grey, green, or brown. Washable. \$14.74. Apron set, \$3.94. Cap, 69c.



MACY'S

34th St. and Broadway, New York City



KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



AFTER THE BIEDERMEIER

Cherry-brown mahogany with figured maple panels, enlaid with polished black mouldings and inlays.

The Character and Scope of Kensington Bedroom Furniture

KENSINGTON bedroom furniture, while retaining the character and the charm of old work, is designed for the home of today. It is as convenient and adequate in service as it is decorative.

Whether the need is for a bedroom with the quiet elegance of a Georgian mansion, or the simple charm of an English cottage or

Colonial farmhouse, a wide choice of distinctive and beautiful furniture is found in Kensington designs.

All Kensington Furniture is made and finished by hand throughout in the best possible manner, and is a permanent investment in beauty and utility.

Examples of all of our work may be seen at our Showrooms, arranged so as to give an accurate impression of how the furniture will look in the purchaser's home.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer

KENSINGTON MFG COMPANY
MANUFACTURERS
DECORATIVE FURNITURE
NEW YORK

SHOWROOMS, 41 WEST 45TH STREET, SIXTH FLOOR

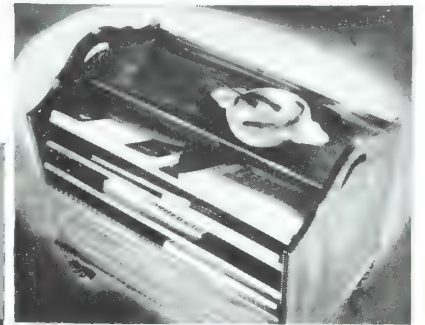
Write for illustrated Booklet and pamphlet, "How Kensington Furniture May Be Purchased"

September, 1930



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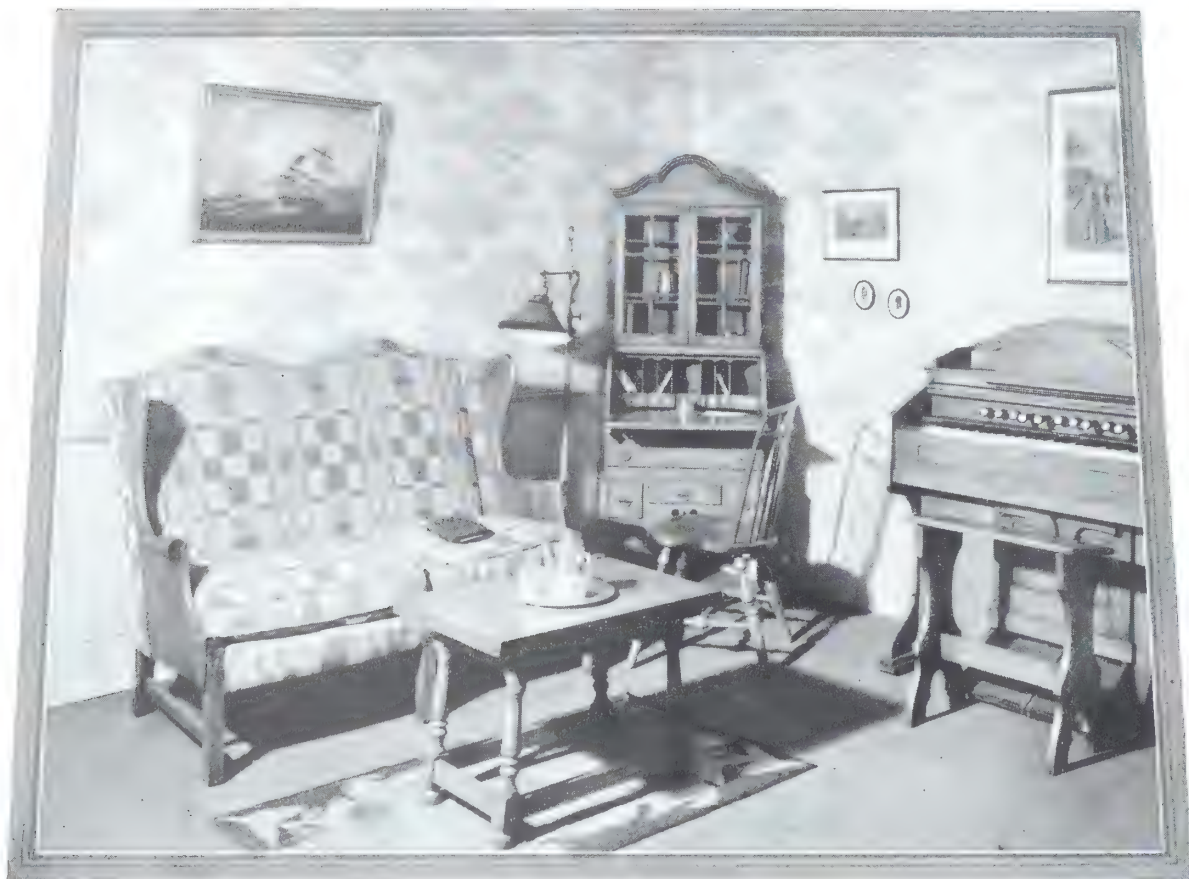
NY MAN who has ever caulked his own boat, any woman who has ever embroidered a centerpiece, knows the warm affection which Danersk craftsmen hold for the chairs and tables they have built with their own hands. Often it seems as if this paternal regard were passed on to the purchaser, for usually the owner of these heirlooms-to-be holds them in deeper esteem with each satisfying year of possession. Not merely tables to eat upon, not merely chairs to sit on, but endowed with personalities as likably sincere as those of the sturdy Scotch and English cabinetmakers who fashioned them, these mellow pieces play a definite part in filling the home with a spirit of kindly cheer and friendliness. You are cordially invited to visit our showrooms and to inspect the hundreds of interesting Danersk pieces for every room in the house. Erskine-Danforth Corporation. Designers and makers of choice furniture. New York, 383 Madison Avenue. Chicago, 620 North Michigan Avenue. Cleveland, 11129 Euclid Avenue. Distributors — Boston, 132 Newbury Street. Los Angeles, 2869 West 7th Street.



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CHARAK



Charak reproductions may be utilized to create a charming old-time atmosphere in one's home.



Secretary, Tall, narrow, 17" high, made about 1750. Drawers, seats are made of wood. The cabinet is made of mahogany and maple.

CHARAK reproductions are authentic in design, true in craftsmanship, and unsurpassed in quality of materials employed; yet the furniture is pleasingly moderate in price. If your decorator or dealer cannot show you Charak furniture, or if it is inconvenient for you to visit one of our open showrooms, we suggest that you send for a copy of our booklet—"The Charak Primer."

CHARAK FURNITURE COMPANY, INC.

*Faithful Reproductions of
Early American Furniture in Mahogany and Maple*

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Pleasing Comfort for Your Fireside

All the strivings of modernists can never replace the dignity and charm of old masterpieces adapted to modern living

BEHOLD! . . . the kind of easy-chair that men long for . . . the very chair every home needs, whose one purpose in life is to provide comfort . . . its friendly lines and luxurious depths invite you to relax and rest. From a wide variety of coverings available for selection, either at one of our showrooms or from samples furnished your decorator or dealer, your desire for individual expression can be fully realized.

Note the companion pieces . . . an Early English end or coffee table at arm's reach . . . with side opening compartment for smoking articles "and things," and a draw-end extension top . . . the chest is reproduced from a famous Connecticut or Sunflower Chest in the Metropolitan Museum . . . and one of the many Kittinger globes now so popular.

There are over six hundred pieces in the Kittinger Line . . . all in solid Cabinetwoods, principally American Walnut, Honduras Mahogany, Oak and Maple. They are exact reproductions or adaptations of masterpiece designs that mean new heirloom quality for coming generations.

You will be well repaid by a visit to one of our nearest showrooms for complete displays. Our representatives, versed in present-day interior decoration, can help you with your selections. For interesting literature and names of dealers in your vicinity, address Kittinger Company, Dept. 107, North Elmwood Ave., Buffalo, N. Y.



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For over sixty years makers of fine furniture in solid woods only . . . principally American Walnut and Honduras Mahogany

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At Factory, 1300 S. Goodrich Blvd.

KITTINGER

Distinctive Furniture

Celanese Fabrics Interpret Modern Decorative Art



Pierre Dutel attains a charming effect with the gossamer quality of Celanese Ninon glass curtains in this modern setting.

MODERN interiors find a perfect ally in Celanese Decorative Fabrics. Their rich beauty is in tune with the simple dignity of modern settings, while their distinctive qualities give Celanese weaves practical advantages found in no other type of textile. Celanese Fabrics hang true without weights . . . they are not harmed by dampness . . . will not shrink or stretch . . . wash and clean perfectly . . . and their colors are unusually fast. Celanese Voiles . . . Ninons . . . Taffetas . . . Satins . . . Permanent Moires are available in a wide range of lovely ensemble shades.

CELANESE

TRADE-MARK REG. U. S. PAT. OFF.

**DECORATIVE
FABRICS**

September, 1930

DYNAMIQUE

CREATIONS



Woods with warmth and interesting textures . . . lines that are curved and graceful rather than extremely severe—these are reasons why DYNAMIQUE finds so definite a place in the livable homes of today.

For DYNAMIQUE—so tempered to modern living—is in easy comradeship with your period furniture, and lends itself agreeably to the scheme of your home.

Several rooms done in the modern DYNAMIQUE manner, are essential to a home that desires to keep pace with the times.



JOHNSON FURNITURE CO.

JOHNSON-HANDLEY-JOHNSON CO.

GRAND RAPIDS, MICH.

MODERNISMS IN WOOD • ALSO CREATORS OF FINE PERIOD FURNITURE . . .

"You can do more with Tables . . .

For Less Than \$50 . . . Than
With Any Other Furniture
You Buy" . . . says
ADELINE DE VOO



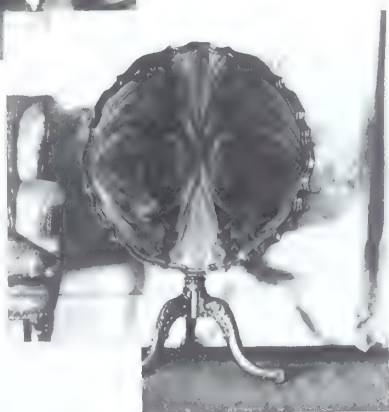
Adeline de Voo, prominent New York home furnishings authority, lecture at the New York University, contributes to leading periodicals and has developed settings for the Metropolitan Museum.



THE CLOPTON

The charming Clopton is a centerpiece to the "welcoming" of the living room. It is a table for books and magazines. The Clopton is ideal in every respect. The carving, too, has been done by hand. Walnut or mahogany . . . \$27.50

Price includes tax.
West and South



THE BELMORE

The monarch of all tables, the Belmore is at home in every home. The Belmore has two parts. Beautifully grained, matched figured top, molded pedestal rim, gracefully shaped legs, expertly hand-carved. Mahogany or maple . . . \$19.50

Price includes tax and
West and South



THE REGNIER

The last word in sophistication, the Regnier is a delightfully proportioned coffee table with a removable glass tray which protects the beautifully grained top and is so convenient for serving after dinner coffee, or cocktails. Mahogany or maple, with hand-matched, figured top . . . \$30.50

Price includes tax.
West and South

IT is positively astonishing, as Miss de Voo suggests, how much you can accomplish in beautifying your home with a few dollars invested in tables.

Tables, comparatively, are so inexpensive—even when created by a master like Imperial. And so many lovely things can be done with them, when properly selected and arranged! They brighten nooks and corners—add smartness and hominess to your chair and davenport groupings—lend dignity and charm to the halls—provide exquisite settings for lamps, ornaments, books—and serve numberless other practical needs while winning the admiration of your friends and guests.

To illustrate these points, Imperial has created a special group of 12 charming tables. Tables for every room and of all sorts, from the strictly formal to the daintiest colorful novelty. And all priced under \$50! Many for much less. Three are illustrated on this page.

Leading dealers everywhere are now featuring the entire group. See them by all means! Like every Imperial creation, they are stunningly new, fashionable and well made. And each, for your protection, bears the famous trade mark *Imperial* on the green shield—for 27 years an accepted guarantee of superior design and quality in this special field.

An interesting booklet, "Tables in the Home" will be sent on request.

IMPERIAL FURNITURE COMPANY, GRAND RAPIDS, MICHIGAN

Imperial Tables

GRAND RAPIDS



2000 Continental Patterns in this Fascinating Wall Covering!

Salubra Pattern No. 30861 illustrated, has a background of French grey with horizontal bars of darker grey and light ochre and vertical lines of grey and oyster. Modern flower motifs are reproduced in black, silver and grey with blossoms and berries in reddish terra cotta. This is but one of hundreds of beautiful patterns designed to harmonize with various types of interiors—Period or Modern.

Furniture by courtesy of
Harrison Dellaira, New York

SALUBRA—the fadeless, washable wall-covering—offers you the most unusual Continental style and patterns imaginable. From Paris, Berlin, Vienna—Europe's leading style centers—come the inspiration for Salubra's beautiful designs, created by famous decorative artists. Many of Salubra's patterns are exclusive designs by that organization of decorative artists—the Wiener Werkstaette. Though applied to the wall like ordinary wallpaper, there Salubra's similarity to it ceases. Salubra is entirely different from the wallpaper to which we are accustomed—in design, color, texture and composition. It is really "paint by the roll"—specially compounded oil colors applied on parchment paper. The technique of its manufacture creates a distinctive texture which gives depth and character to color and design—warmth and softness to the wall. Sunlight has no effect on Salubra. It is absolutely fadeless—and since Salubra can be SCRUBBED CLEAN with SOAP and WATER—thus removing all spots and stains—you may use the most dainty and delicate patterns with complete assurance that they will always retain their original coloring. For years Salubra wall coverings have graced the finest homes abroad. Now Salubra is being used in fashionable homes and apartments everywhere in this country. Let your architect or decorator tell you about Salubra—or write us direct. FREDERIC BLANK & CO., 230 Park Avenue, New York, N. Y., or 24 North Wabash Avenue, Chicago, Ill.

Salubra
REG. U.S. PAT. OFF.
WON'T FADE WILL WASH

HERE is new distinction for your walls

Permatex is a startlingly new fabric. It is offered as a permanent covering for your walls—in living room, dining room, bedrooms—in fact, in the “show” rooms of your home.

Its beauty of pattern and color, its variety of modish styles, both modern and conservative, its soft enduring lustre—combining with these qualities an absolute sun-resistance and washability—are giving Permatex an undeniable vogue among those whose taste inclines them to the distinctive in home decoration and fitments.

Permatex is like no fabric you have ever known. Its very “feel” is a new experience in the sense of touch. Its sheen is permanent—crackless, sun-resistant, water-proof, indefinitely cleanable with a damp cloth, and as softly pliant as the satin it so closely resembles. There is no stickiness, no brittleness, no “peel,” no greying of color.

Correctly styled to the moment, Permatex wall covering is being selected increasingly by leading interior decorators. It is obtainable at better wallpaper houses the country over.

Permatex wall covering is produced by the great Aspinook Mills, established in historic New England 35 years ago. It is an exclusive product. Ask for it, therefore, by name—Permatex. If your dealer does not carry Permatex, write us and we will send you an assortment of sample patterns and colorings.

The Permatex pattern here shown—but one of many—was designed in the famous Kunstgewerbeschule, in Vienna, in the class of Prof. Hoffmann and in collaboration with RICHARD E. THIBAUT, INC., 20 West 40th St., N.Y., sponsors and distributors of Permatex wall covering.

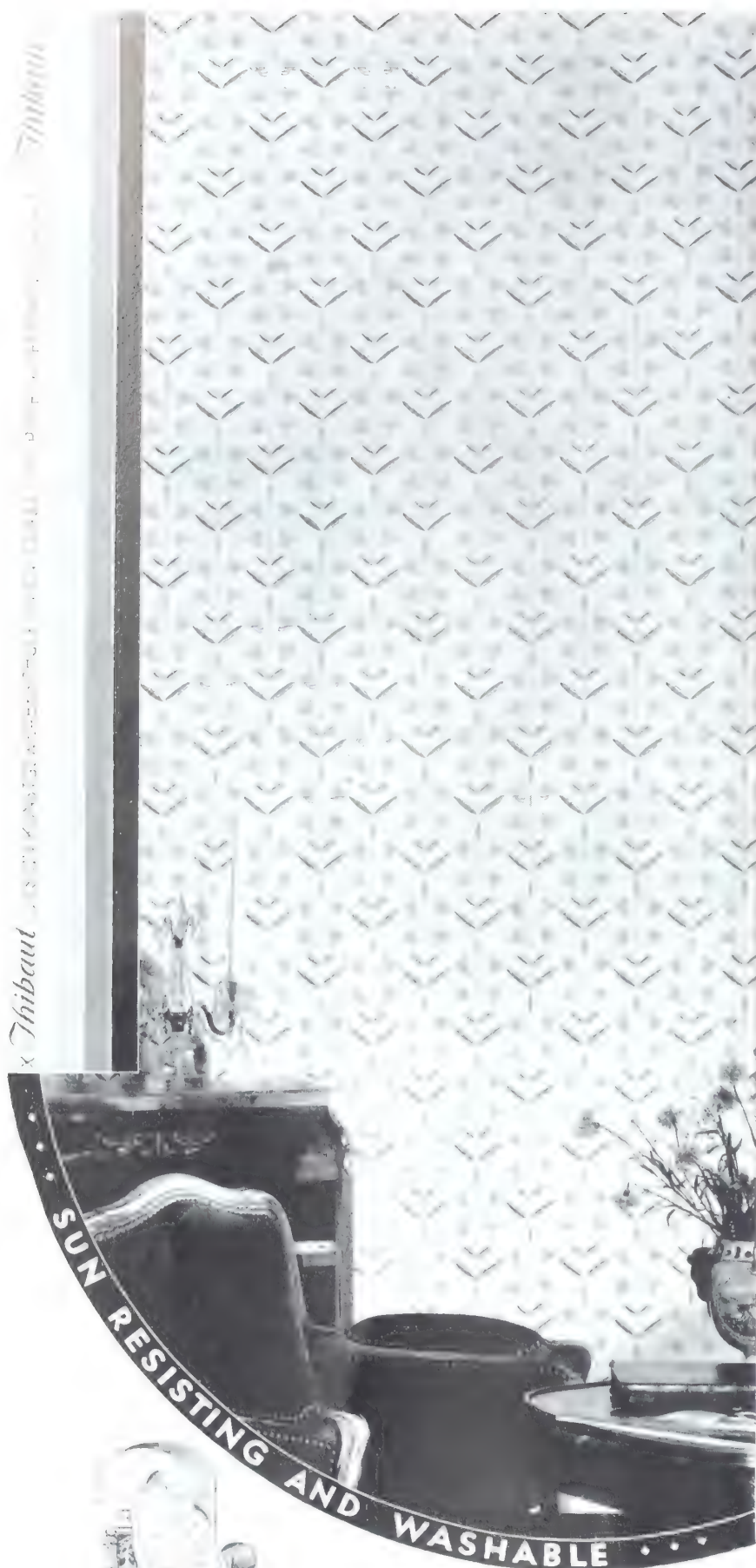
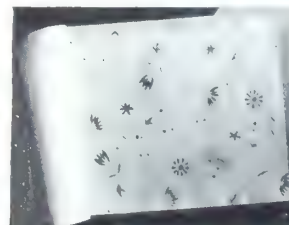
PERMATEX

REG. U. S. PAT. OFF.

Permatex Fabrics Company
11 West 42nd Street, New York

A Division of the Aspinook Mills, Jewett City, Conn., originators and sole producers of Permatex Lustresheen and Permatex Prints.

Your decorator will be glad to show you the Thibaut book of wall coverings. It presents many new and lovely patterns in Permatex wall covering immediately available to you



Permatex is being widely used also as drapery and as upholstery. It can be had in three weights—the medium weight for walls, the light weight for drapes and the heavy weight for upholstery.



THE EXTRA VALUES of Body by Fisher are available to motor car purchasers in every price field, from \$565 to \$10,000.

This is an economic fact of first importance in the choice of a motor car today. It means that no one need any longer compromise with less than Fisher Body quality, comfort, convenience, safety and durability.

With this satisfying fact in mind, appraise for yourself the extra values of such body features as the Fisher adjustable driver's seat, Protecta-lok door handles, the non-glare vision and ventilating windshield, the richer and costlier upholstery and fittings, and the quieter, more durable wood-and-steel type of Fisher construction. To make certain of these Fisher Body extra values, choose one of the General Motors cars—the *only* cars with Body by Fisher.

CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • MARQUETTE
 OLDSMOBILE • PONTIAC • CHEVROLET
 GENERAL MOTORS

LOOK TO THE BODY





Caught in the swirling eddies of a mountain stream, a leaf was tossed from whirlpool to ripple, yet it went on steadfastly as though to some appointed place. The leaf caught the eye of an artist and became a Planatile design . . . "Leaf and Ripple", one of the new series created by Leon V. Solon, distinguished ceramic designer.

More room for originality in the SMALLEST ROOM IN THE HOUSE

SINCE there is no more intimately personal haven than one's bathroom, where is there a better place to express freely one's decorative fancies?

Designs in tiles now inspire unusual decorative possibilities. Robertson Incised Planatile combines new designs with a color gradation which permits variable tonal values, emphasizing the design in color relief while keeping the surface relatively smooth. There is also the new satin finish—and new tile shapes. All of these distinctions make you wish that your bathroom in Planatile was more conspicuous.

The same beautiful Planatile may be used to express very effective decorative ideas in foyers, recreation rooms, sun porches and kitchens, affording more obvious opportunities for conventional display.

Let us send you a beautiful and useful hot-plate made from Planatile.



ROBERTSON
Planatile
THE NEWEST IDEA IN GENUINE TILE

It will give you the opportunity to admire one of the new incised designs and the satin finish. Send 25c to cover mailing costs. Along with it we will send you our newest brochure, reproducing the new Robertson designs as shown in a number of attractive bathrooms and other settings inspired by them . . . also the names of tile-contractors in your vicinity who display Robertson Planatile.



ROBERTSON ART TILE CO.
TRENTON, N. J. 1102

☐ Please send free brochure on Planatile and its modern use.
☐ Enclosed find 25c (mailing costs) for attractive hot-plate and Robertson Planatile in various shades: light green, or soft blue. (Choose color, please.)

Name _____
Street _____
City _____ State _____

Away at school, a gift can mean so much . . .



A . . . A dressing case, in black or brown goatskin, in pigskin, or in smooth cowhide, equipped with fittings in either black or brown to match the color of the leather.

B . . . A writing portfolio, ecru lined, containing an indexed address book and stamp case of leather, a tablet of paper, a pocket for envelopes, a holder for a pen, and a blotter-covered writing surface. Especially acceptable for a young girl, the portfolio may be had in many beautiful colors of ecrase finished leather.

C . . . A diary, for five years, equipped with lock and key. It may be had in a wide variety of leathers and colors.

D . . . A bill-fold, designed to accommodate the new currency; there is, as well, a pass compartment and a section for cards. A slide fold permits the carrying of any quantity of money without buckling. Other wallets hold bills of either size.

IT IS A SOURCE of gratification to a student at school or college to realize that good friends, perhaps a thousand miles away, still take an interest in him. A word of encouragement . . . a note from one who understands . . . a gracious remembrance . . . to a young man or woman alone for a time, these things may well be priceless.

With many, it has long been the custom to give some gift to those about to leave for school. And among people of taste and judgment, such gifts are frequently of fine leather. A collar case, in ostrich . . . a Florentine book-cover . . . a desk set or a diary . . . there are many lovely things from which they choose.

And in the great majority of cases, their selection is governed by the presence of a tiny golden keystone R. That imprint, placed upon every piece of fine leather manufactured by C. F. Rumpp & Sons, Inc., is an infallible warrant of quality.

It comes with a sense of pleasure to many of these people to reflect that the same House which now supplies the exquisite gifts they buy, has furnished articles of fine leather to their families for several generations. . . . This establishment was founded eighty years ago. The fair and honest principles responsible for its growth are still steadfastly upheld by members of the family.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. At leather goods and department stores, jewelers, haberdashers and stationers.



C. F. RUMPP & SONS, Inc.

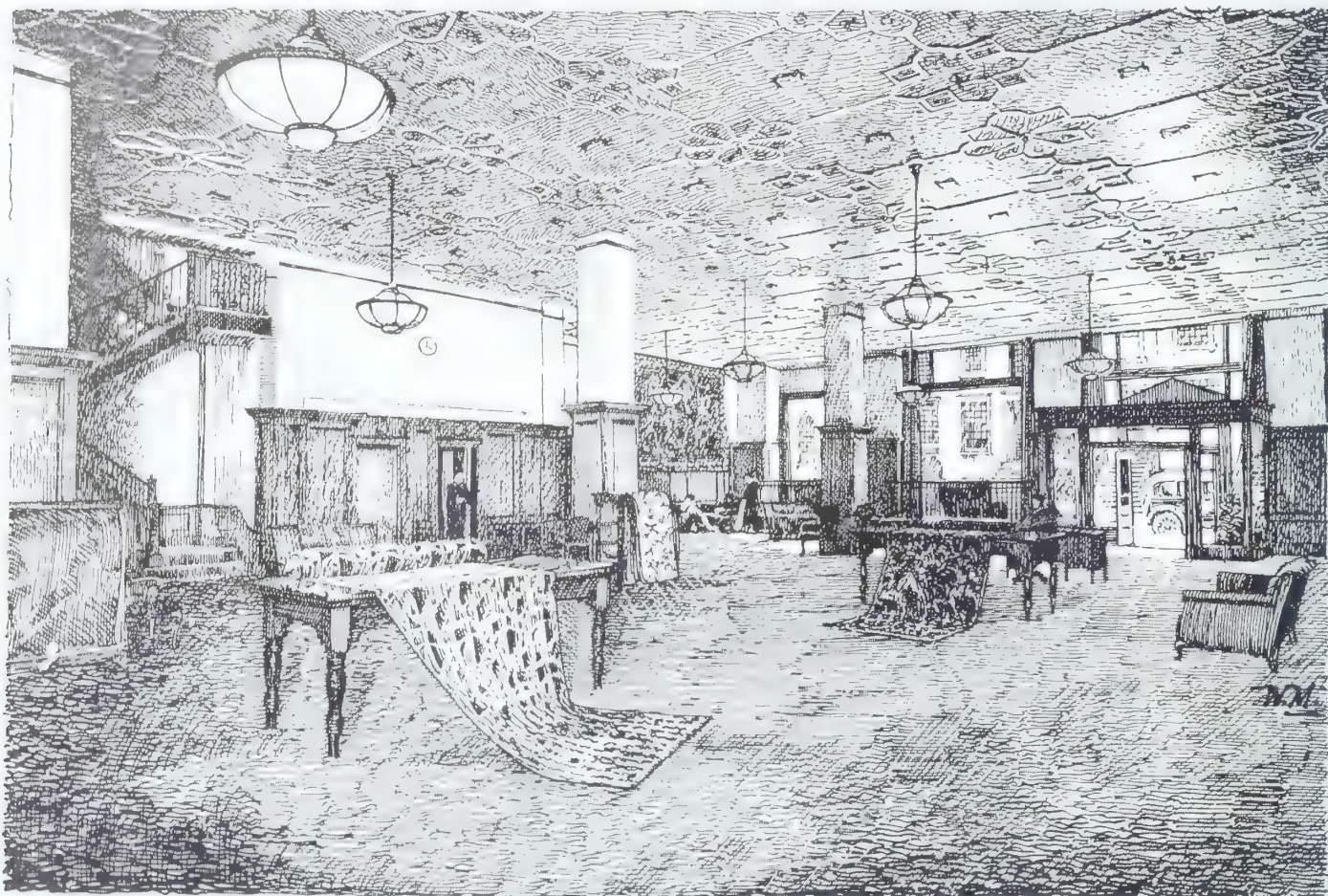
By Invitation Member



PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

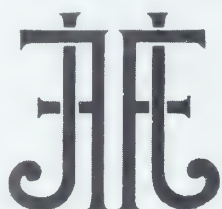
IMPORTED

UPHOLSTERY *and* DRAPERY FABRICS



The interior of the new building of Johnson & Faulkner is light, roomy and studiously designed for the convenient display and handling of decorative fabrics. Here one will find assembled a comprehensive showing of the finest decorative materials from the British Isles, France,

Belgium, Italy, Germany and far-off India; included are many authentic reproductions of old historic designs. Decorators and their clients are cordially invited to visit the new building, and to avail themselves of the many advantages to be found in these modern showrooms.



JOHNSON & FAULKNER

Established 1823

43-49 EAST 53RD STREET, NEW YORK

Wholesale Only

BOSTON
420 Boylston Street

PHILADELPHIA
1528 Walnut Street

CHICAGO
1512 Heyworth Building

PARIS
50 Faubourg Poissonniere

SAN FRANCISCO
442 Post Street

LOS ANGELES
816 South Figueroa Street

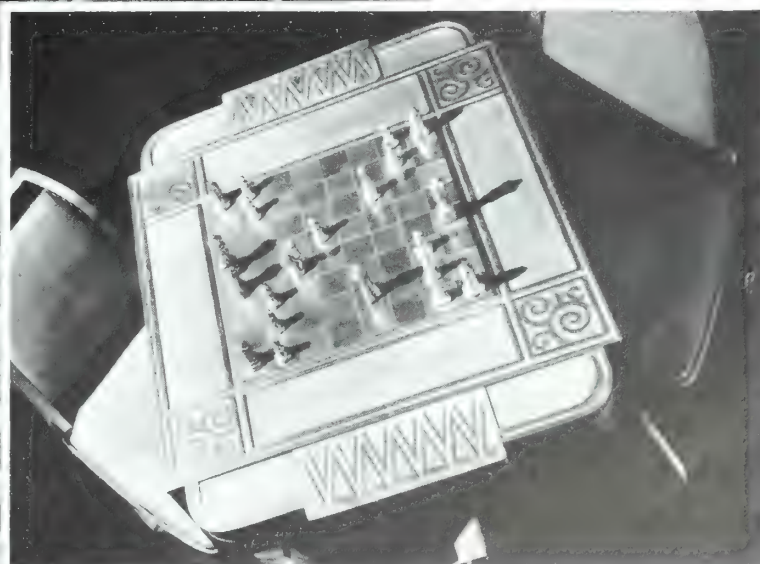
**for a
twentieth-century
game room . . .**

King, Queen, Bishop, have all gone modern for the sophisticate's chess-board. Planes of gleaming bronze, gold-bronze and silver are skillfully fashioned into chessmen, chess table and chairs • The Sterling Bronze Company, makers and designers of fine metal-work, present fixtures and furnishings in the contemporary manner or in authentic period design • Selections may be made from our showrooms or designed to your individual order.



**STERLING
BRONZE
COMPANY**

18 EAST FORTIETH STREET
NEW YORK CITY



A Mantel from Leeds Castle, the

held by the Crown from 1280 to 1553

BY ITS distinguished antecedents, as well as by its design and proportions, this regal chimney-piece from Leeds Castle, Kent, England, offers the collector and antiquarian an *objet d'art extraordinaire*.

Removed from Leeds Castle but a few years ago, by special arrangement with the owner, this massive and magnificently carved mantel achieves, through its unique historic associations, an unusual significance to all who are familiar with the life and traditions of that famous monument to England's past . . . the Castle of Leeds.

Leeds Castle, amazing as it may seem, is of such antiquity that its very origin is obscured. It is said that the present site bore a fortress or castle as far back as 857, during the reign of Ethelbert II, King of Kent. Subsequently destroyed and rebuilt—we first find this ancient stronghold the subject of accurate historical record some 400 years later. For Leeds was so greatly favoured by England's rulers that it was retained as a royal possession from the time of Edward I (1280) until Edward VI (1553).

During this period in the hands of the Crown, which covers nearly three centuries and spans the lives of thirteen of England's rulers, Leeds Castle was so intimately identified with the stirring events of these times that to relate its story would be to retell the History of England, herself.

The dignity and beauty of this superb mantel reveals its royal heritage from the past. Rarely is a piece of such importance and historical traditions offered to the public.

Our ability to bring it to this country is a significant commentary on the scope and importance of our foreign connections . . . and the diligence and enthusiasm with which we search the far corners of the world for the rare and unusual fireside fittings which fill our Galleries.

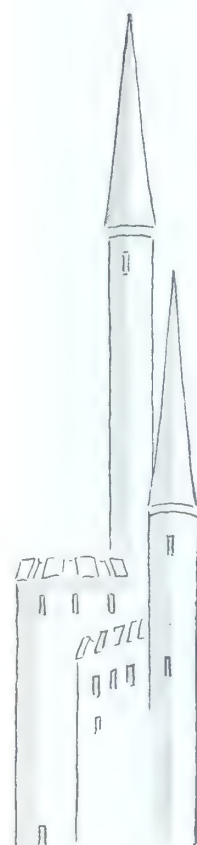
If you cannot visit us in person, may we send you a booklet describing the activities of this house?

Address us at New York, Department HG



The Center Crest

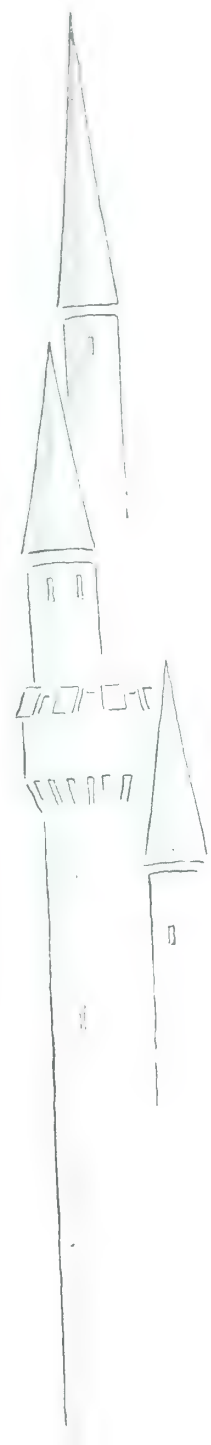
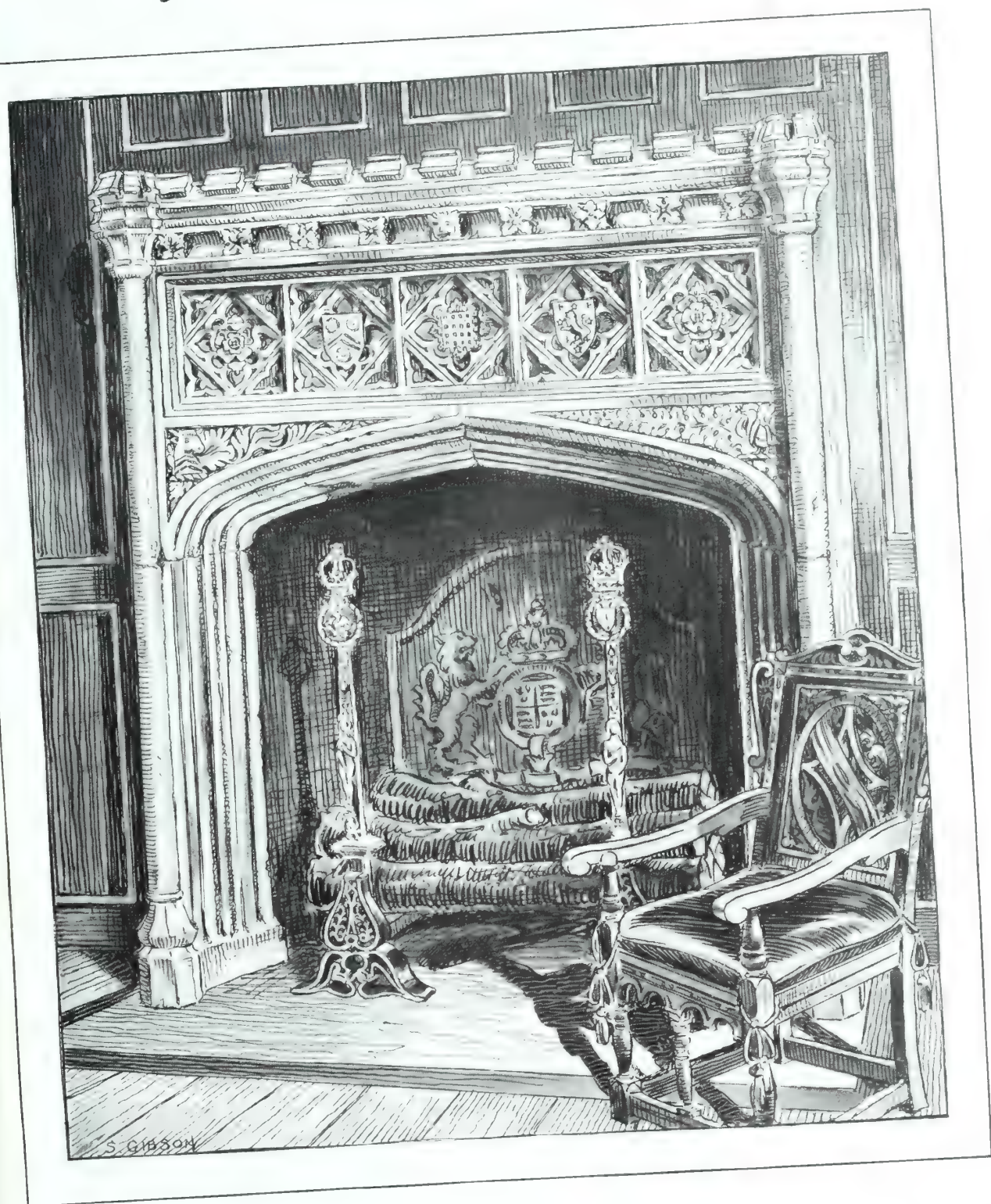
This shows the detail of the center crest which is the famous badge of the houses of Tudor and Beaufort—a *Portcullis*—the grating suspended by chains and used to defend the entrance to a castle.



WM. H.

September, 1930

that famous stronghold,



JACKSON COMPANY

2 West 47th Street, New York
318 No. Michigan Ave., Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER



ENTRANCE TO THE HOME of Judge William E. Hirt, at Erie, Penn. Brick as well as wood homes are made more beautiful by painting with Outside Barreled Sunlight.



The sparkling new whiteness of Judge Hirt's home has caused much enthusiastic comment.

Fine Homes Everywhere made more beautiful with this Modern Paint

INAVITABLY they attract and hold your attention . . . *Homes of real distinction.* Intensely white, richly lustrous, they stand out among their neighbors. Painting with Outside Barreled Sunlight has given them new personality . . . new charm.

Owners are delighted. Never before have they seen such beautiful whiteness. Painters, too, are enthusiastic. Not only does Outside Barreled Sunlight enable them to do a more satisfactory job, but the result often brings unsolicited orders.

Outside Barreled Sunlight is made by an adaptation of the exclusive Rice Process

which perfected Interior Barreled Sunlight, the famous paint enamel used on walls and woodwork of thousands of fine homes.

Outside Barreled Sunlight costs a few cents more per gallon than "just paint," but the difference is amply justified by lasting beauty and durability.

Send today for a free booklet, "The Whitest White House in Town."

U. S. Gutta Percha Paint Co., 15-J Dudley Street, Providence, R.I. Branches: New York, Chicago, San Francisco. Distributors in principal cities. (For Pacific Coast, W. P. Fuller & Co.) Retail dealers everywhere.



BOTH FORMS OF BARRELED SUNLIGHT are sold in cans of all sizes, 5-gallon buckets, and large drums. Extremely easy to tint any desired shade with oil colors. Quantities of 5 gallons or over tinted to order at the factory, without extra charge.

OUTSIDE Barreled Sunlight

1000 U. S. P. O. F.

U. S. GUTTA PERCHA PAINT CO.
15-J Dudley Street, Providence, R. I.

Gentlemen: Please send me—

Your booklet "The Whitest White House in Town"

Information on Interior Barreled Sunlight

Name _____

Street _____

City _____ State _____

☐ Send free can of Outside Barreled Sunlight to my painter.
His name and address are given in margin below.

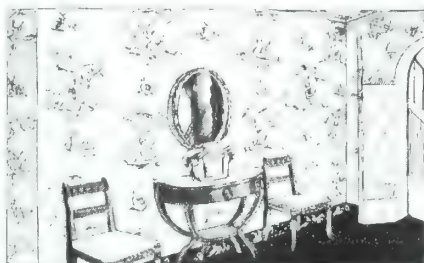
Recaptured for MODERN WALLS



No. 6913 "Summer Days"—There is good humour in this paper . . . with its cheerful puff-sleeved ladies, and gallant gentlemen. A gay, quaint pattern, particularly effective for a Colonial room.

No. 6846—"The Shepherd's Romance"—French in feeling . . . with the romantic design reminiscent of Jouy . . . Its fine balance makes a decorative background at once restful and individual.

*T*ascinating little figures bring to your room the modes and manners of the past . . . the little bergère in a romantic French pastoral, colonial beaux and belles at croquet. Recaptured in these Strahan papers, romantic scenes of



another day become a vivid, knowing part of your decorative scheme . . . Whether your plan of decoration calls for chinoiserie tracery, or a strikingly modern conception—there is a Strahan paper that will add authority to your room . . . For more than forty years, the decorative beauty of Strahan papers has been appreciated in the finest homes . . .

Ask your dealer to show you Strahan papers.



THOMAS STRAHAN COMPANY

Established 1886

FACTORY, CHELSEA, MASSACHUSETTS

NEW YORK SHOWROOM:
417 FIFTH AVENUE



CHICAGO SHOWROOM
6 NO. MICHIGAN BLVD.

YOUR FLOORS CAN BE AS MODERN AS THEY ARE BEAUTIFUL...WITH ZENITHERM



Zenitherm flooring in the Entrance Hall of the Park Avenue apartment of Mrs. J. L. Johnston.

Black, Havana brown, and two soft shades of gray were used with charming effect. Zenitherm's range of twenty-one color tones blend or contrast perfectly with any scheme of decoration—Period or modern.

Barton, Price and Willson, Inc., Interior Decorators, New York.

*Z*ENITHERM is the smart new vogue in floors—and in walls, too! It is the modern decorative basis for fine interiors—and is being used with outstanding success by leading architects and decorators all over the country.

Zenitherm expresses individuality! Its colorings (and there are twenty-one to choose from) are soft, vivid, or contrasting—as the decorative plan may demand. Another feature of Zenitherm's versatility is its easy adaptability to Old World designs or Modern Motifs.

For, while Zenitherm looks like some rare Italian marble, it is a fabricated material which may be sawed, nailed, and worked like wood! Zenitherm is also weatherproof, fire-resistant; and can be kept spotlessly clean with soap and water. If used for outer walls or terraces, it actually toughens on exposure to the elements.

If you are thinking of building or remodeling—ask your architect or decorator about Zenitherm. Or, write us direct.

A. F. H. Reynolds

ZENITHERM

(For Walls and Floors)

ZENITHERM COMPANY, INC., KEARNY, NEW JERSEY
110 E. 42nd St., NEW YORK

PHILADELPHIA

CHICAGO

BOSTON

SAN FRANCISCO

DETROIT



White sheets that gleam like rippled silver

"WAMSUTTA Percale sheets are whiter as they come from the mill and whiter after use than other cotton fabrics" . . .

"Ordinary soap and water keeps them white without the use of chemicals . . ."

These are the matter of fact statements of a laundry superintendent and a hotel manager.

The gleaming whiteness of Wamsutta Percale sheets and pillow cases was never more perfectly shown than in this painting by Elizabeth Paxton . . . and, with it, the exquisite fineness of their texture that can make your bed not only a thing of beauty but the most deliciously comfortable place in the whole wide world.

WAMSUTTA MILLS, New Bedford, Mass.

New York Sales Office, 30 Worth Street

WAMSUTTA PERCALE

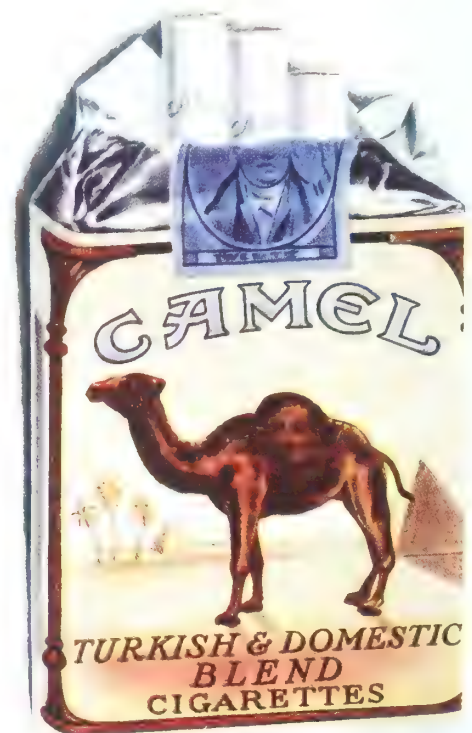


SHEETS & PILLOW CASES



En Route

Unnumbered miles slip away from the Limited . . . sagebrush and sand and a painted desert . . . mountains stark above timber line. But through all the changing scene, this cigarette will be your best companion. Fragrant, refreshing, *dependable*, it adds the flavor of enjoyment to your journey. . . . And whether you travel three days or three hours, you know that you're *going* some place, when you go with Camels.



An old-timer of the Old South. The Tidewater Red Cypress on this plantation dwelling in Southern Louisiana has served well over one hundred years. Photograph by Tebbs & Knell.

One century is too short to test the endurance of Cypress

HUNDREDS of Early American houses, built of Tidewater Red Cypress (Coast Type) before the Revolution, are still in sound and serviceable condition.

Their successful battles against 150 . . . 200 years of attacking weather testify to the great endurance of this rugged lumber.

As an ever-increasing number of home-owners recognize the long-run economy in such durability, architects are enabled to increase continually their specifications of Tidewater Red Cypress.

Architects have long favored the Wood Eternal, especially



The Tidewater Red Cypress on this charming residence in Montclair, N. J., should still be young and repair-free one hundred years from now. Arthur T. Remick of New York was the architect.



for exterior use—not only because of its lasting qualities, but also because of its easy workability, even surface, and tight coherence with paint.

For an exquisite interior

Many prominent architects are using large quantities of Tidewater Red Cypress to achieve beautiful interior finishes, for its exquisite grain enhances the beauty of any room.

Illustrations of their work have been compiled in "A Book of Interiors" to show you the different ways the Wood Eternal can be used to attain delightful effects.

For your complimentary copy write to the Southern Cypress Manufacturers' Association, Jacksonville, Florida.

If your dealer is not stocked with Tidewater Red Cypress, he can get it for you quickly—or you can write direct to any of the Association Mills listed below.

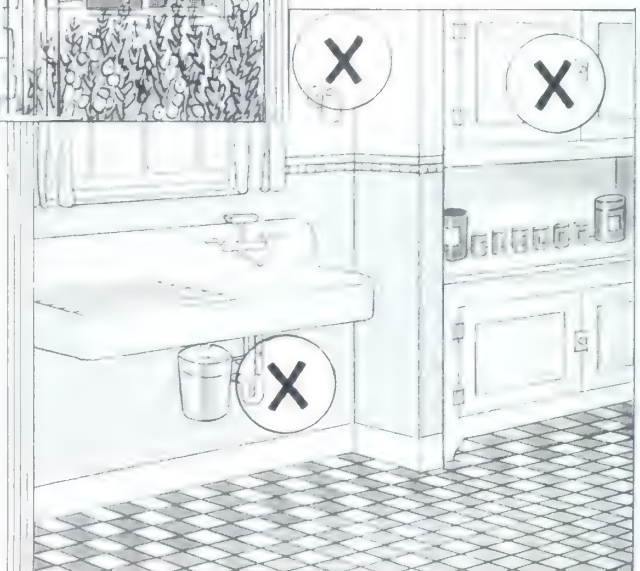
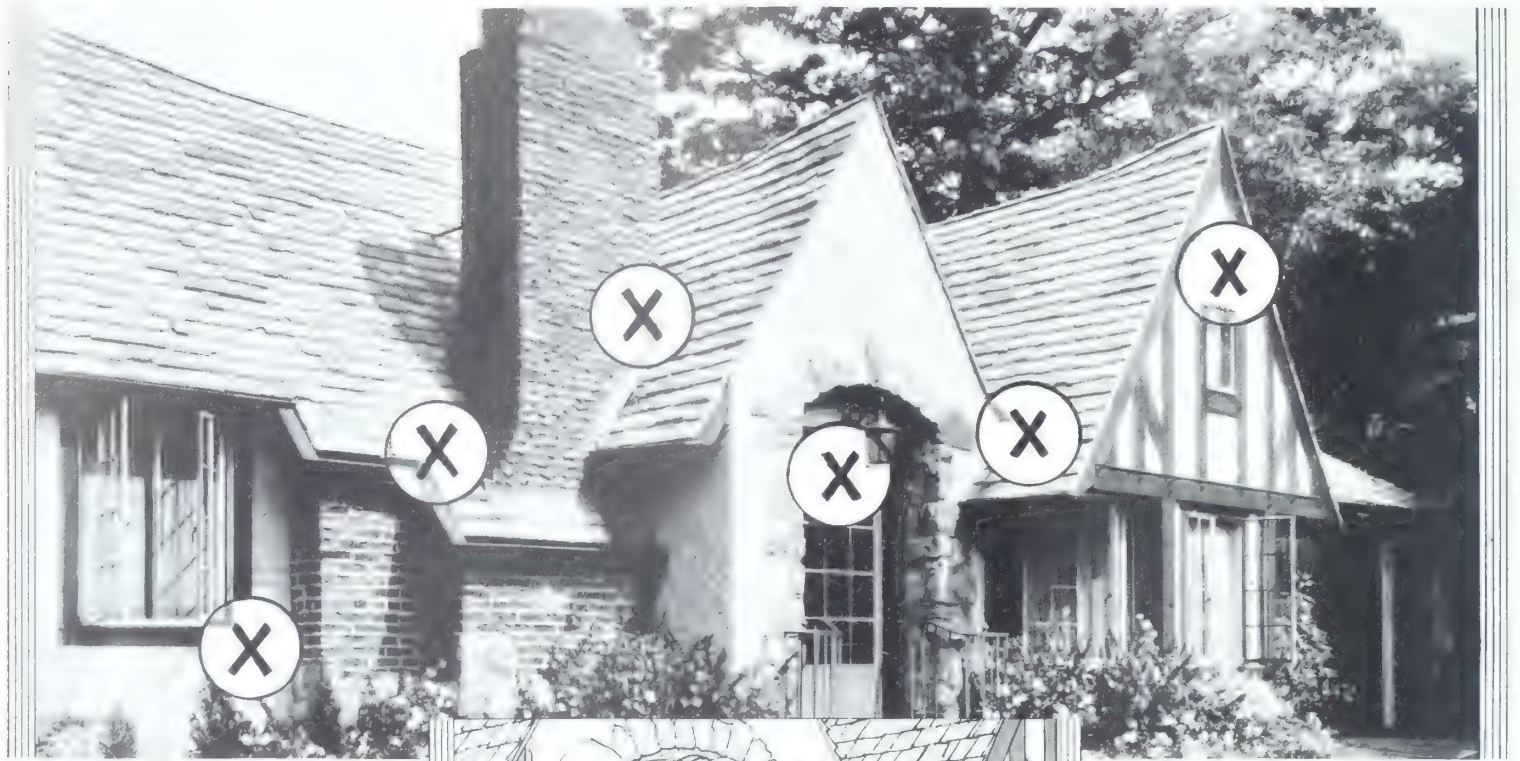
TIDEWATER RED CYPRESS (COAST TYPE) THE WOOD ETERNAL

This advertisement is published by the following members of the Southern Cypress Manufacturers' Association, Jacksonville, Fla.:

Big Salkehatchie Cypress Co., Varnville, S. C.
Burton-Swartz Cypress Co., Perry, Fla.
Cummer Cypress Co., Jacksonville, Fla.

Everglade Cypress Co., Loughman, Fla.
Reynolds Bros. Lumber Co., Albany, Ga.
Wilson Cypress Co., Palatka, Fla.

X marks the spots" where



ANACONDA

ANACONDA COPPER

Rust can invade your home!

In building or buying a home, there are so many things to consider that it is easy to overlook important items of construction: fundamental details that will mean so much to the comfort, appearance and economy of the home you are to own. The purpose of this advertisement is to remind prospective homeowners of the importance of durable metals, particularly when concealed or installed in inaccessible places, and to point out some of the places where Anaconda Copper, Brass and Bronze save unnecessary upkeep expense.

X GUTTERS, RAIN-PIPES AND FLASHINGS provide roof drainage. When made of rustable metal leaks are inevitable. Repairing and replacing are necessary. Flash-



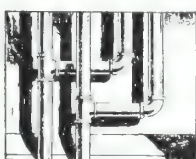
ings being inaccessible are particularly expensive to replace. Roof metal work of Anaconda Copper, which *cannot* rust, is as permanent as the house itself and costs less in the long run.

X HARDWARE: The metal of which the hardware is made may seem an unimportant detail, yet no item of home building is subject to harder use. Plating of the hardware



is only temporary protection. When it rusts, no detail contributes more to a run-down appearance of the home. This can never happen if *solid* brass or bronze hardware is used.

X WATER PIPE: Discolored water in your morning tub ...rust-stained laundry...only a thin trickle of water when the faucet is turned on...costly repairs and re-



placements are all inevitable results of rust's attack on water pipe. Anaconda Brass Pipe *cannot* rust and leak, nor clog with rust deposits. Its use is an important economy.

X HOT WATER TANKS: Rust can seriously impair the hot water system if the storage tank is made of rust-



able metal. Tanks made of Copper or Everdur (strengthened Copper) *cannot* rust. A tank made of either of these durable metals used with Anaconda Brass Pipe will assure a full flow of clean water always, and is cheaper in the end.

X SCREENS are essential to health and comfort. If made of rustable metal, they soon fail. Surface protection merely *retards* rust; does not *prevent* it. Screens of



Anaconda Bronze (strengthened copper) Wire *cannot* rust. Their useful service life is limited only by accidental breakage. And they cost but little more than screens that will rust.

X WASHING MACHINES: You and your laundress know how ruinous rust spots are to clothes. No one wants fine silks and linen to be subject to this damage. Washing



machines with copper tubs, plus brass pipe and a rust-proof tank in the water system, eliminate the danger of rust spots. Many leading manufacturers make the tubs of Anaconda Copper.

Among other places in the home where copper, brass and bronze eliminate rust and save upkeep expense are lighting fixtures, sash chains, weather-strips, roofing nails. Complete details on the economy and durability of Anaconda metals in the home are embodied in the free booklet, "Rust-Proofed". Write for your copy to The American Brass Company, General Offices, Waterbury, Conn.

AND BRASS *Can't Rust*



*Classic
Masterpieces
in Hardware*
by **RUSSWIN**

INTRODUCING in hardware a new interpretation of Old World architectural design—distinctly fitting for the exclusive suite, the restful foyer, the fine town house, country home or manor.

Massive in appearance with a rugged durability further enhanced by delicate arabesque traceries, RUSSWIN Rim-locks—like all RUSSWIN Hardware—are made of the finest metals, brass and bronze... every one of their component parts are hand-fitted by craftsmen, that their rare beauty and charm shall have a like perfection of workmanship.

The four designs shown herewith are the latest development of RUSSWIN, which for

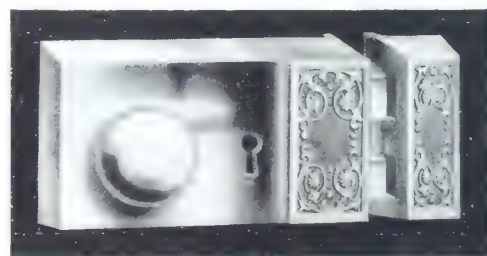
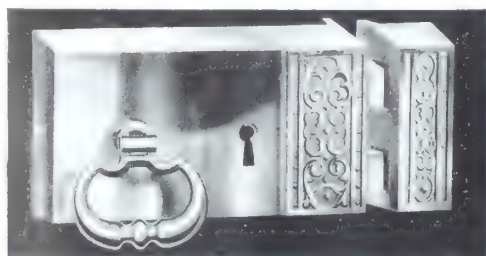
almost a century has been the pioneer of the "new" in hardware for the home.

Inside and out, the quality of RUSSWIN Rim-locks is built to give years of lasting, trouble-free satisfaction... hardware you will be proud to live with and which will be a fitting expression of good taste for all years to come.

Russell & Erwin Manufacturing Company
(The American Hardware Corporation, Successor)
New Britain, Connecticut—New York, Chicago, London.

R&E
SINCE 1839
RUSSWIN
RUSSELL & ERWIN
DISTINCTIVE
HARDWARE

Hardware that lasts—Base Metals of Bronze or Brass



For the Architect's convenience RUSSWIN Hardware is illustrated and described in Sweet's catalogue, pages C-3137—C-3216.



Residence, Oyster Bay, Long Island. Walker & Gillette, Architects.

STONE'S BEAUTY NEVER CHANGES BUT COST IS NOW FAR LESS

Write for literature on use of Indiana Limestone for residences

NOT only has the cost of building a house of natural stone been reduced, but greater beauty can now be secured.

From our vast quarries we select pieces of Indiana Limestone of such varied color, texture and pattern that a wall surface of unusual beauty is assured. To lessen cost, this stone is sawed on four sides into strips by machinery. Then shipped direct to the building site.

There it is broken into lengths and laid up in the wall just as brick is laid up. This stone and this method of use we call ILCO Ripstone. You can be surer of satisfaction by using ILCO Ripstone than if you use local stone. And because of the labor of making local stone ready for the wall, our stone will probably cost less.

Never before has there been such an opportunity to build enduring beauty into

the small house. The soft color-tones of ILCO Ripstone become more beautiful with age. The stone exterior needs no attention. It will prove an economy in the long run.

We should like to show you beautiful houses built of Indiana Limestone the ILCO way. Send for our literature. Please mention your architect's name. The coupon will save you time.

Box 1950, Service Bureau,
Indiana Limestone Company, Bedford, Indiana.

Please send booklet and other information
regarding ILCO Ripstone.

Name

Street

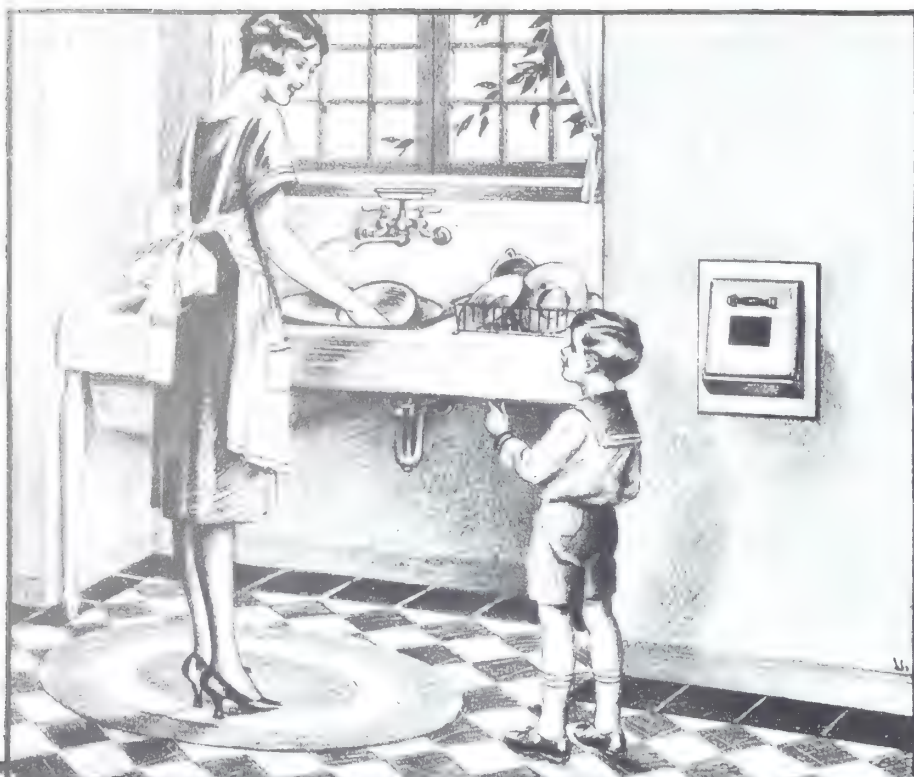
City State

Architect.....



*Detail, Residence, Greenvale, L. I.
Roger H. Bullard, Architect.*

INDIANA LIMESTONE COMPANY • General Offices: Bedford, Indiana • Executive Offices: Tribune Tower, Chicago



WITH OIL OR GAS FOR HEATING—
WHAT ABOUT WASTE DISPOSAL



KERNERATOR

has abolished the last
great housekeeping
INCONVENIENCE

Progressive improvement of household utilities has, long ago, wiped out even the memory of most old-fashioned items of home equipment. The dust-pan, the cistern pump, old-style heating and lighting, primitive laundry equipment are just history.

The domestic incinerator is an accomplishment among modern "wife savers". It is demanded in the better home and apartment and its presence is more and more the usual thing in even the modest cottage.

The Kernerator is the modern way. It does away with the inconvenient, unsightly and unsanitary garbage can, and solves the problem of rubbish disposal that is so serious with modern fuels.

Ask your architect about Kernerators or send for attractive booklet.

KERNER INCINERATOR CO., 1230 North Water St., Milwaukee
OFFICES IN 150 CITIES

WITH OIL OR GAS FOR HEATING—
WHAT ABOUT WASTE DISPOSAL

KERNERATOR
INCINERATION
FOR NEW AND EXISTING BUILDINGS

WHEN September frost probes your memory of last winter's heating troubles—ouch and double ouch! That nasty twinge is a warning that if your boiler troubles are to be banished before next winter, you had better be about it. Can you laugh at these probing questions? Did your cost of heating last winter make you groan? Was your boiler exasperatingly slow to heat the house on cold mornings, and did the family have to shiver until mid-forenoon? Did your boiler let you down completely on extra cold days and flatly refuse to make the house comfortable no matter how much fuel you burned?

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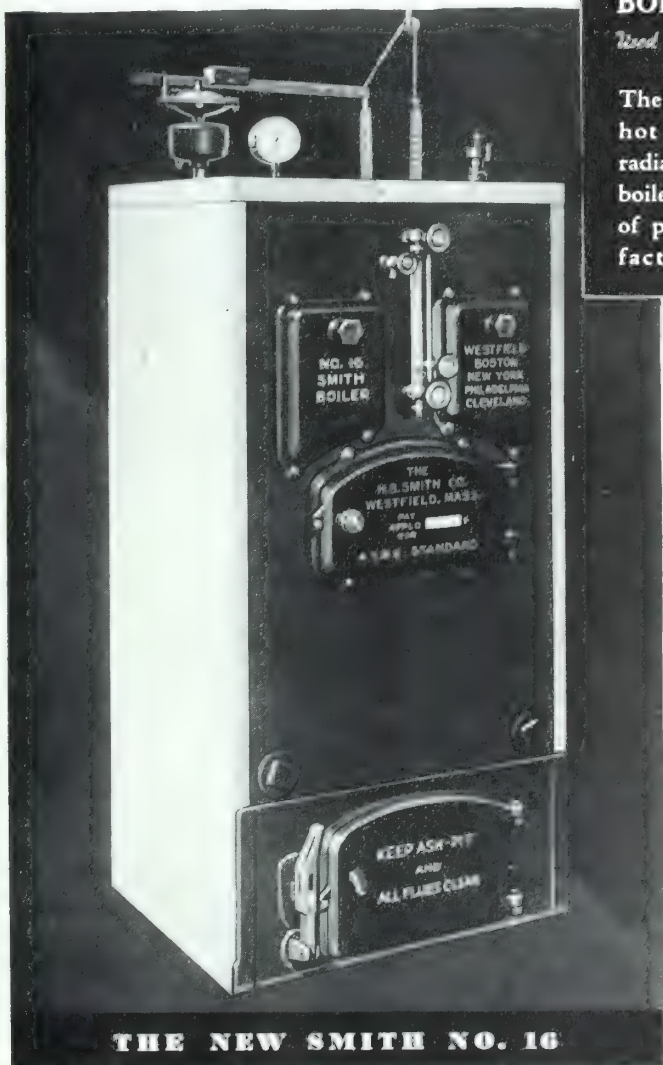
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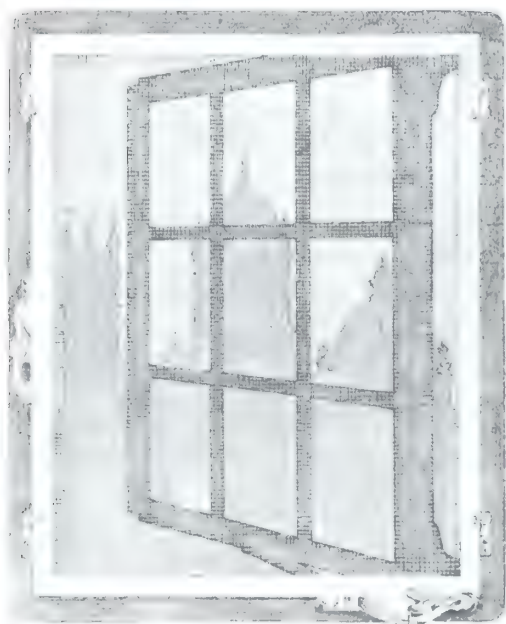
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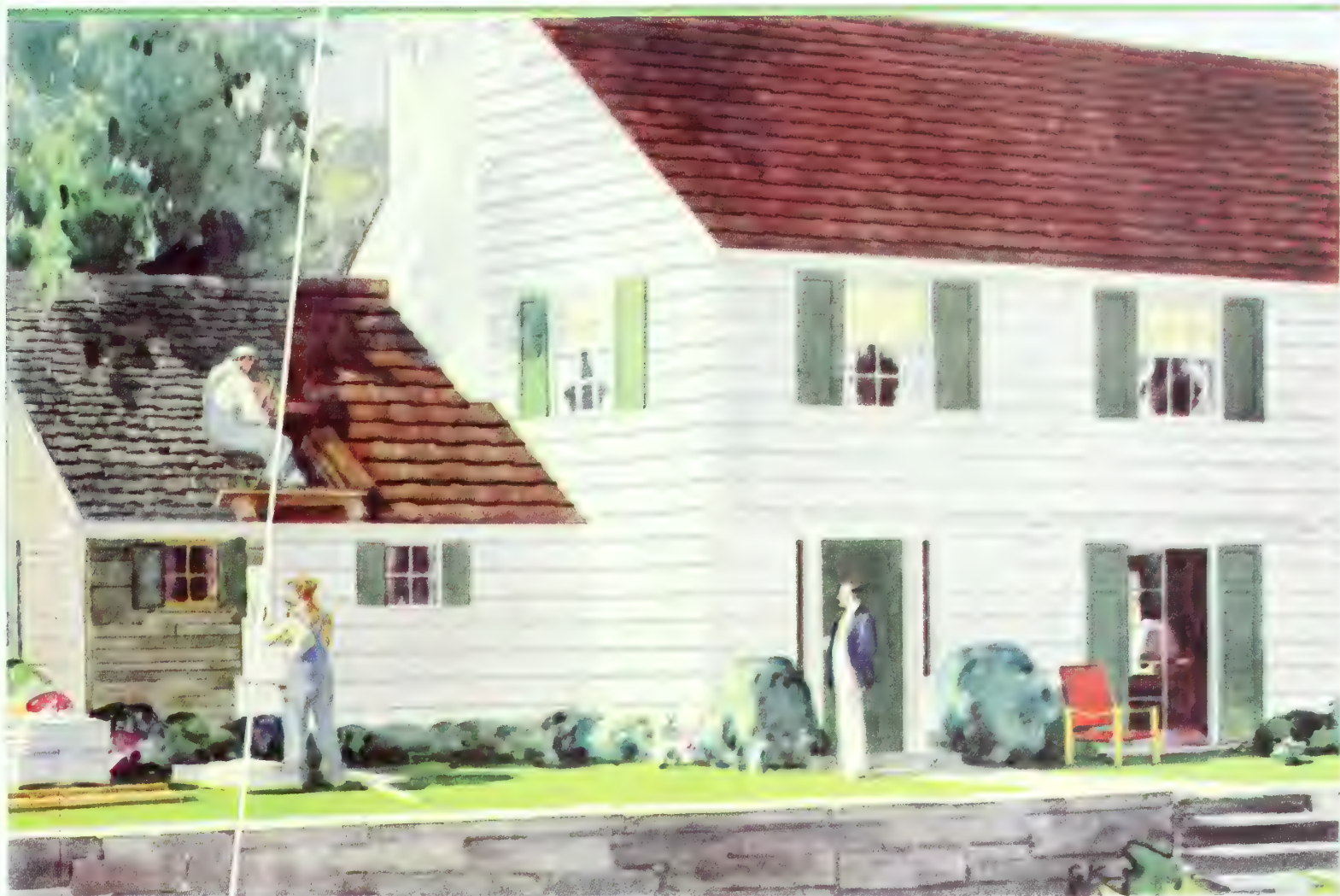
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LAND IRONING CHINESE—Cultural practices of the traditional Chinese people are rich. We present a preliminary study of the pottery used in the early and middle periods and derived from the archaeological excavations of the early and middle periods of the Ming Dynasty.



CREO-DIPT COMPANY, INC.,

1. *Journal of Polymer Science: Part A: Polymer Chemistry*, 1997, 35, 1137-1147.

Information on the 1991-92 survey is available from the postgraduate course programme at Cranfield, Department of Management Science, 100, Cranfield Road, Bletchley, Bedfordshire, MK43 0QJ, UK. Tel: 0455 531000. Fax: 0455 531001. E-mail: enquiries@cranfield.ac.uk.

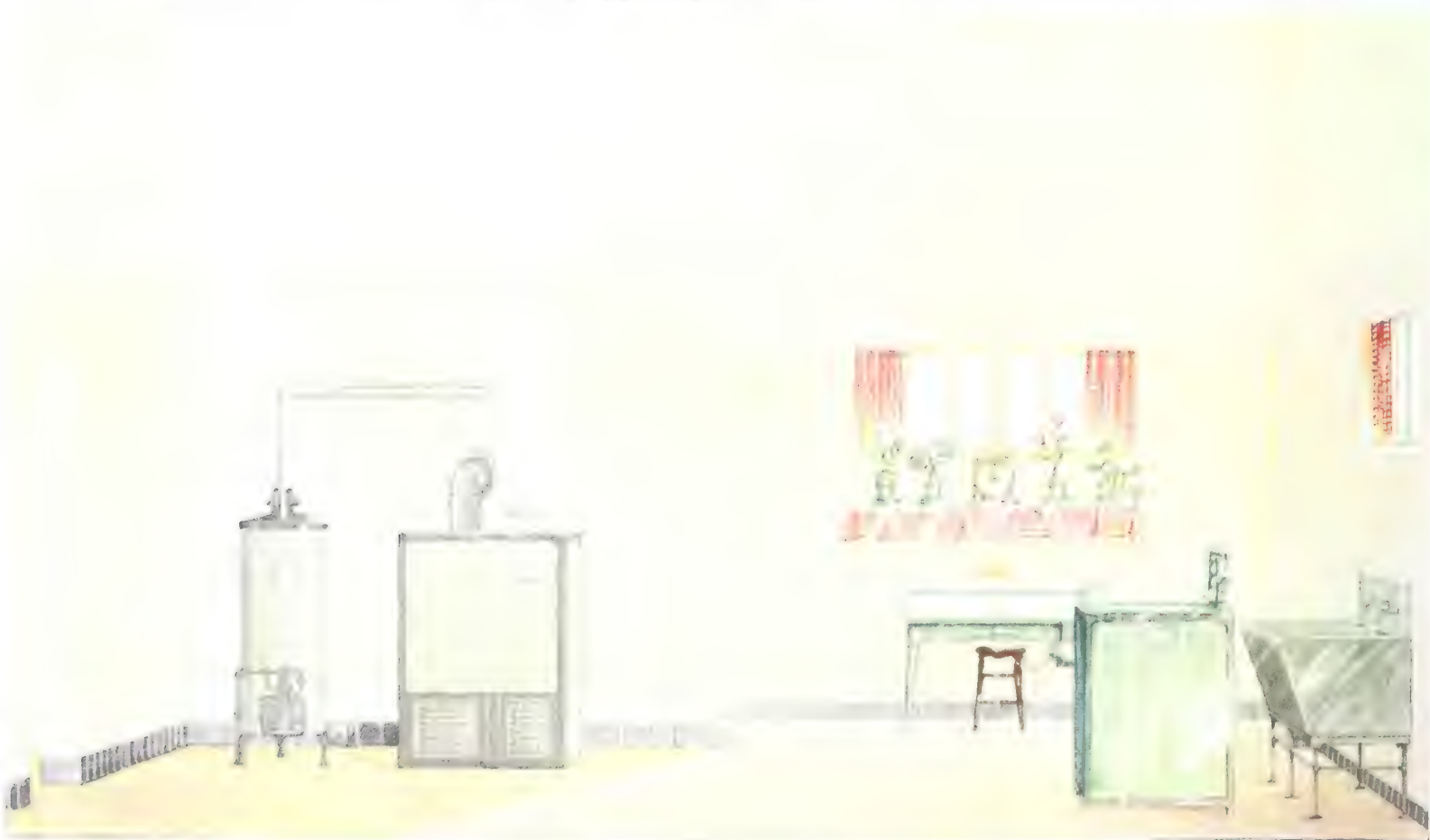
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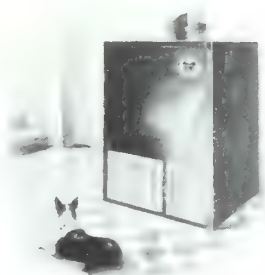
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... to those about to
build or buy a home*

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The day of hand-fired heating is nearly over. Beware of a house that is "1930 upstairs, 1890 in the basement."

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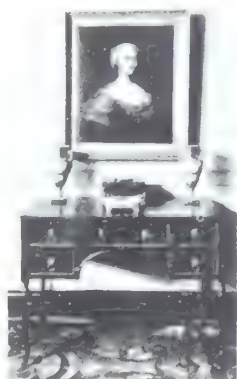
775 Lexington Avenue, Buffalo, N. Y.

A NUMBER of interesting tendencies are apparent in the new call for interior decoration. Chief among these is a return to old France, with a decided feminine influence evident in both designs and types of material. Fine brocades, damasks, satins and silk velvets are in demand, particularly satins and brocades in antique finish. While 18th Century English patterns continue to predominate, there is a strong trend towards French motifs, particularly of the Directoire and Empire Schools. Early American and Federal patterns are still a large factor but the vogue for Spanish designs seems to have completely passed. This does not mean, however, that fabrics of Spanish design should not be used where they are the logical medium. Patterns, in general, are smaller and there is a noteworthy demand for rough surfaced materials and fabrics in which there is a feeling of texture. In the matter of color, blue at present predominates. White is increasingly important, several well-known decorators featuring white rooms. Many charming fabrics are



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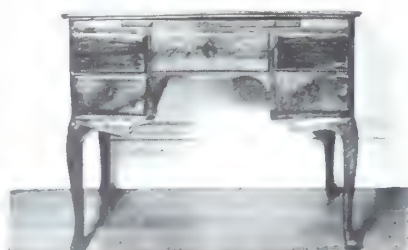
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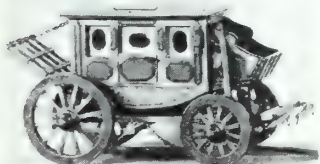
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available for the white decorative scheme—damask, brocade, taffeta, satin and moire in all shades of white, ivory, cream and biscuit. Green, while still important, has given place to blue. Next in demand are the coral, henna and peach tones, peach being particularly favored for bedroom decoration; raisin and plum shades are also coming to the fore. Printed linens and glazed chintzes lead as curtain fabrics. Dark grounded chintzes and linens in such colors as eggplant, tête de nègre, dark wine red, plum, green and deep sapphire blue are more popular than the neutral shades.

JOHNSON & FAULKNER, now in their beautiful new quarters in East Fifty-third Street, are meeting the demand for greater elegance in decoration by featuring an excellent collection of brocades, damasks, silk velvets and brocatelles, authentic in design and of great richness and beauty. In addition, this firm, which has long been famous for its glazed chintzes and lovely block printed linens, is



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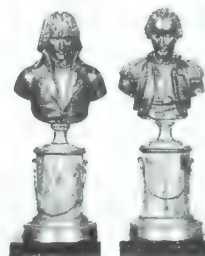
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offering a new line of inexpensive brocades in silk and cotton mixtures, as well as moderately priced tapestries, linens and chintzes in charming designs and splendid color range. Among these is a quilted tapestry with a small flower pattern, suitable for Early American rooms. Then there is a fifty-inch linen with a small, all-over flower pattern in henna or green that would make effective bedspreads or slip covers combined with curtains of Jacobean linen featuring the same flower motif here and there in the design. Among the higher priced damasks, there are some gorgeous yellows, a number of lovely apricot shades, and a new pale amber tone so usable that it is certain to prove popular.

THE fall fabrics featured by F. Schumacher & Company will make every woman want to pull her house to pieces and start all over again, so attractive are the new designs in both curtain and upholstery materials. Outstanding among the chintzes are some lovely Directoire patterns, one with a



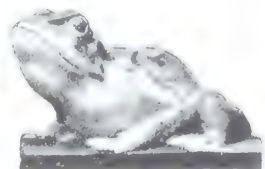
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Is suggested by the gay chintz THE PROVENCE by Paul Dumas, Paris. Framed in flower twined ribbon garlands is a quaint scene of a gentleman with a long pipe, his lady and a pet lamb under a tree. The very restfulness of the theme is intriguing. Price \$1.65 a yard.



HORSE RACING

An unusual piece of the new wall paper HORSE RACING, by Zuber & Cie. Alsace. Most artistically colored to come of horse racing, depicts three flat races, and includes jockeys, spectators, and background of grand stands and landscape of excited spectators. Still adds to the thrill of dining room.

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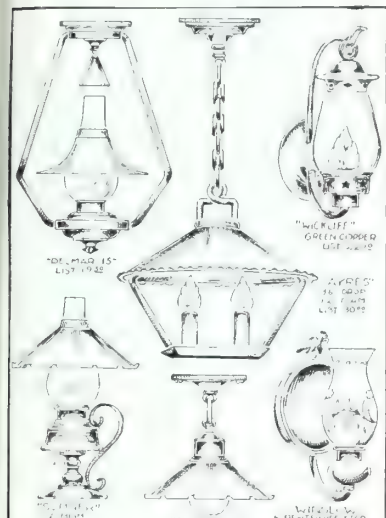


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classic design of swans and sheaves of wheat in beige and mauve on turquoise blue being particularly decorative. Also there are several patterns featuring feathers, one by Paul Poiret being shown on page 113 of this issue. Plumes were a favorite decorative motif in the 18th Century and these designs could be used appropriately with any furniture of that period, as well as in a room of modern inspiration. For a man's room or library, there is a new English design with a strong Victorian feeling. A stag and doe at rest in a leafy covert set in a medallion of arabesques, with a shell motif at its base, furnish the main theme which is developed in an interesting color range. Among the moderately priced Waverly prints is an engaging design for a child's room showing scenes from the immortal childhood classic *Tom Sawyer*. This print is soon to be used for the cover of a special edition of the book. It would make amusing curtains or slip covers, and diamond shaped motifs could be cut from it and used for appliqués on pillows.



This lamp, with antique white crackle vase and finely marked parchment shade, 10" high over all \$28

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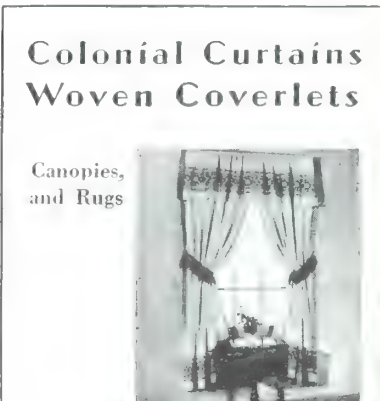


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This firm is also stressing rough surfaced materials and fabrics with a feeling of texture. Among these are some heavy linens in plain tones or woven in stripes to simulate old-fashioned rag carpeting. Other novelties are a new block printed damask on a fine mercerized cotton warp satin with linen back, a moire made entirely of rayon and developed in sixteen colors, and cotton velveteen now available in white.

THE Permatex fabrics for curtains and upholstery handled by Lehman-Connor grow increasingly popular due to their good designs and practical qualities. A decorative pattern illustrated on page 112, designed in the manner of German wall paper, is excellent for winter sunrooms as well as for outdoor porch or terrace use. This firm also sponsors a new heavy linen in plain tones with a rough strie surface that gives an antique hand-made look. This comes in green, tan and brown and combines well with some new figured linens in modern designs by Donald Deskey. Also

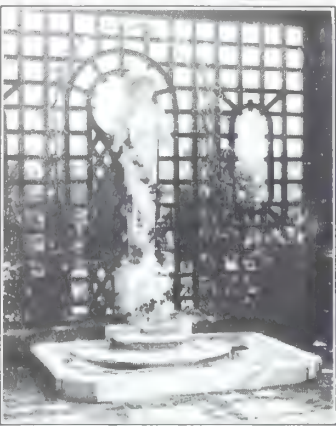


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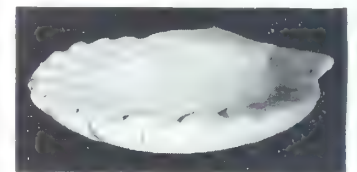
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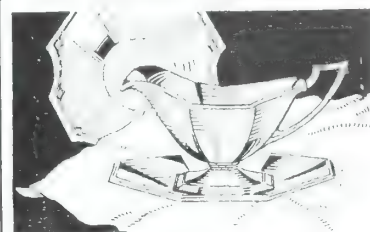
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"O, THE MONKEYS HAVE NO TAILS IN ZAMBOANGA..."

Wednesday—Manila. Nobody laughs now when the waiter speaks to me in Spanish! I already know 50 words. Manila's a great place. On the go every minute since we arrived last Friday. Plenty of Spanish atmosphere! We took a two-wheeled, four-footed "Calesa"—the native taxis of Manila and jogged over to Intramuros—the old Spanish walled city. Built in Magellan's time—1500 something. Moorish type houses with grilled windows, of translucent oyster shells instead of glass. Fragrant acacia trees and magnolias shade the courtyards. The great Cathedral is as inspiring as any we saw in Italy. Visited the University of Santo Tomas—founded before anybody ever stepped on Plymouth Rock. That's a long time... Even the Aquarium is built in an old stone vault. Interesting, too. Black crocodiles, wicked sharks and green-eyed turtles wink at us.

The outside walls of Intramuros are 8 feet thick. Concealed iron-spiked gates ready to drop on the enemy... but no enemy now. Everybody smiles. Black-eyed native girls with balloon sleeves made of pineapple cloth. Their favorite fruit is a long black cigar. They lure us into their hat shops. Didn't know there were so many hats in the world. Many are woven by hand under water—so fine. And only a few pesos apiece. (A peso is 50 cents in our language). Then we shopped at all the lace and linen places. Exquisite convent embroidery on pretty voile frocks.

Sunday—To the Naval Station at Cavite.

O-O-O-O—such big guns! On the way back, played a tune on the bamboo pipe organ at Las Pinas. Only one of its kind in the world... saw where Admiral Dewey made a name for himself. Drove to Fort McKinley for

tea and stopped at the ruins of Guadalupe. Enormous monastery built in 1601... Came back by way of Bilibid prison. Saw them weaving wicker things. Handsome carved chests and furniture.

Tuesday—One more feather in our caps! Now, we've shot the rapids of Pagsanjan. The hectic tourist traveler doesn't know what he's missing. What luck that we stopped over two weeks. That's a grand advantage of the President Liners. Early in the morning we motored to Pagsanjan. Through deep tropical forests with

monkeys chattering in the trees. Wild cockatoos. And bunches of bananas hanging upside down, to our surprise. Passed jumbled native villages. Down at the river we climbed into little dug-out canoes called *bancas*. Then up the narrow 3-mile gorge, 500 feet deep. To the falls. Now, down we go—with a whirl and a splash. Zoom! At times

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completely lost in spray. But not a canoe topples. Another cataract—and another. What thrills. The fastest ride of my life. A fitting climax for a high week-end. (We're certainly having a lot gayer time in the Orient than we had in Europe last summer).

Ten days later—Who would have time to write a diary in Manila? Last three days we've been in that cool Elysium of Baguio. Nine hours by motor straight up into the hills. Everybody we know is at Baguio... Tonight our farewell party at the Polo Club and tomorrow we sail for Singapore and Java on the S.S. President Johnson. No wonder we love Manila—with its grandee hospitality. Red hibiscus and white orchids on our dinner table. Set on the lawn with candle light. Iced persimmons and salted pili nuts to begin with... Abalone, crab and all the trimmings... A tropic night we'll always remember... And little echoes in my heart of a funny song I'll never quite recall... that goes something like this—

"O, the monkeys have no tails in Zamboanga—

They were bitten off by whales in Zamboanga..."

That... is Manila!

Note: This is the fourth of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing Dept. 4-C of nearest Passenger Office listed below.



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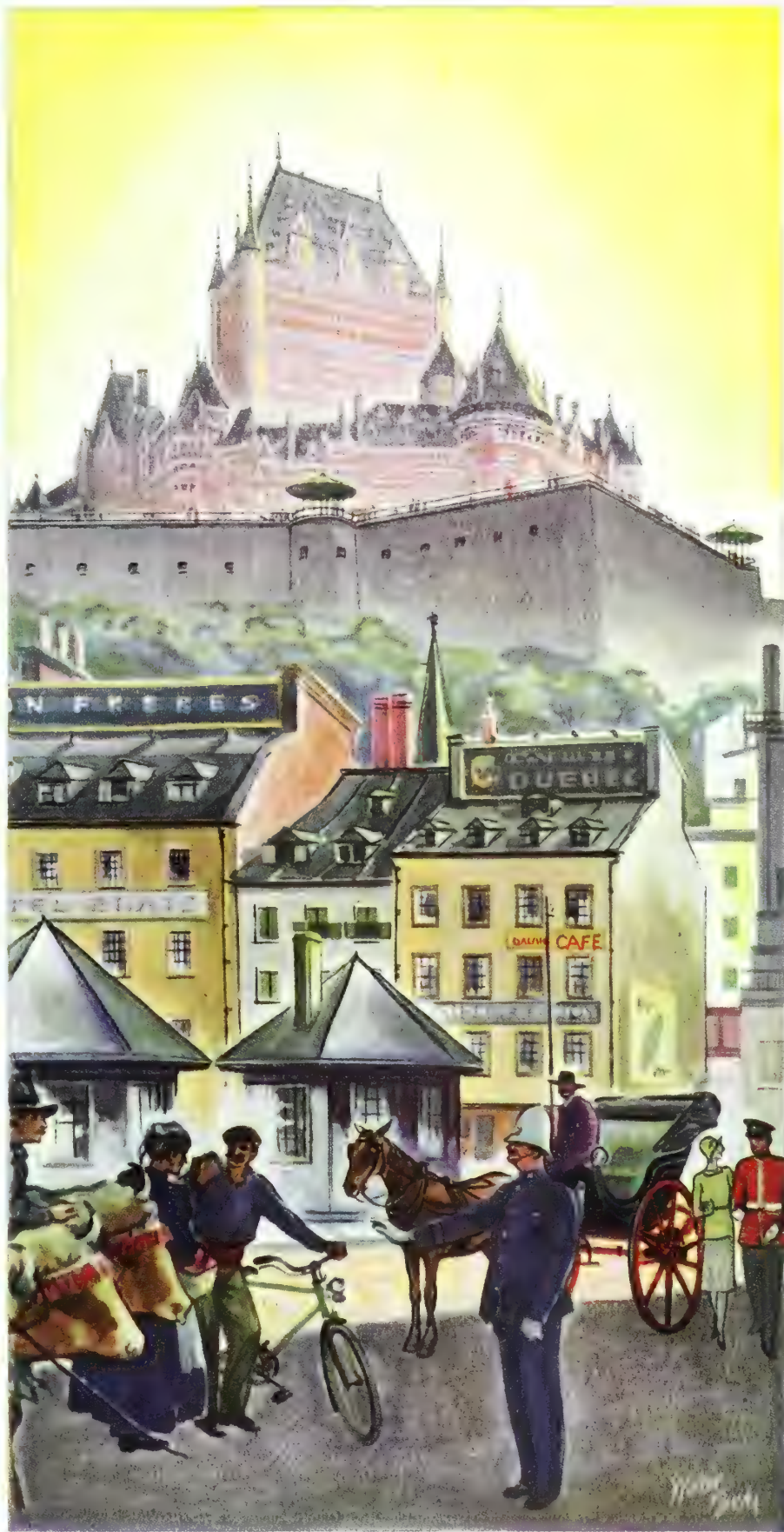
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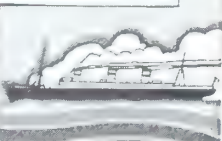
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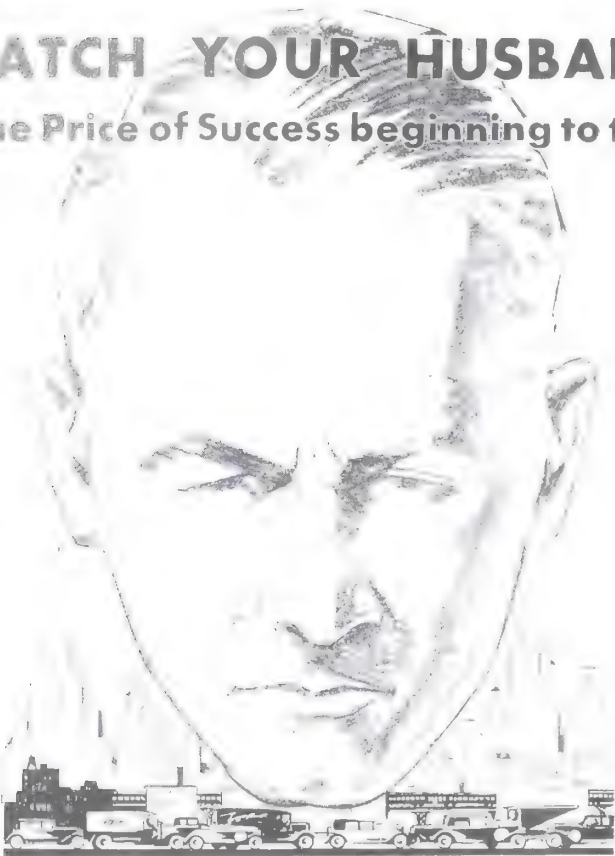
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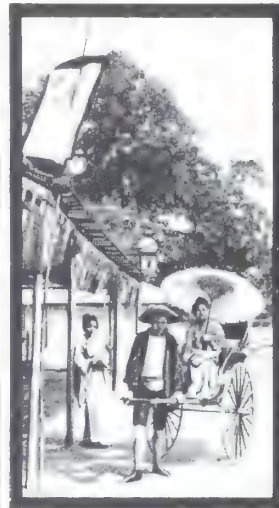
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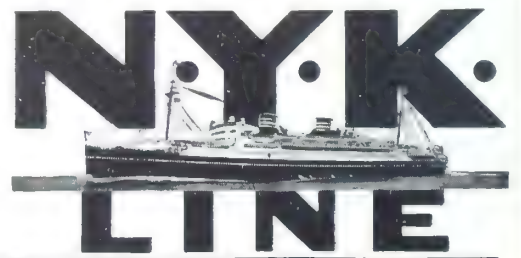
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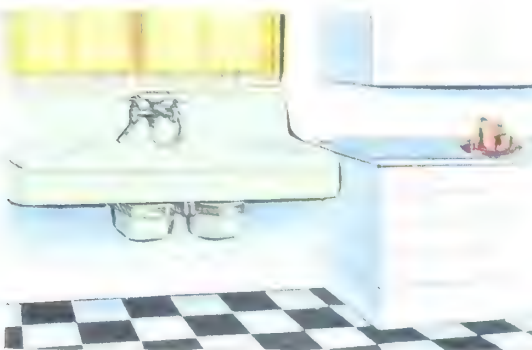
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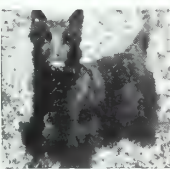
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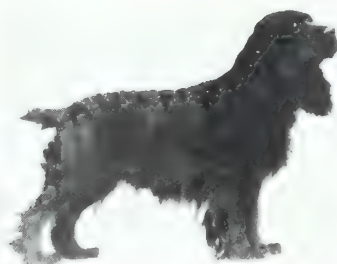
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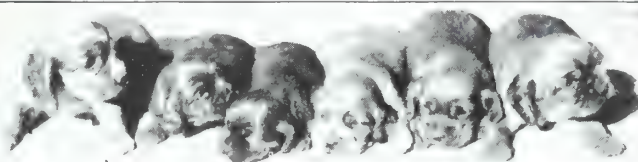


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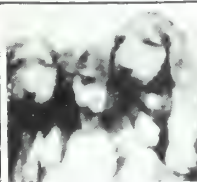
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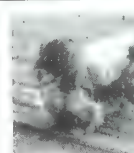
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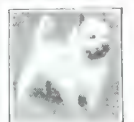
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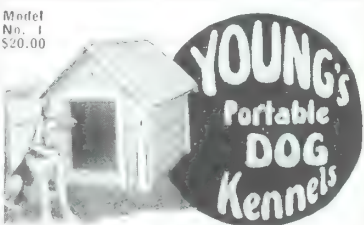
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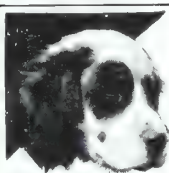
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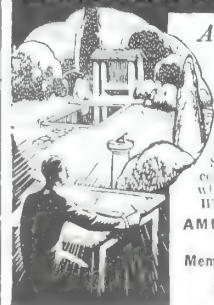
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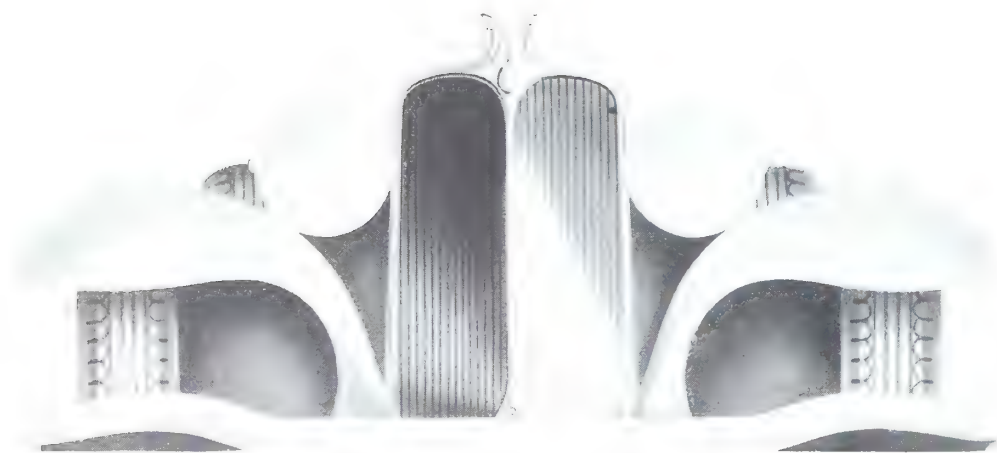
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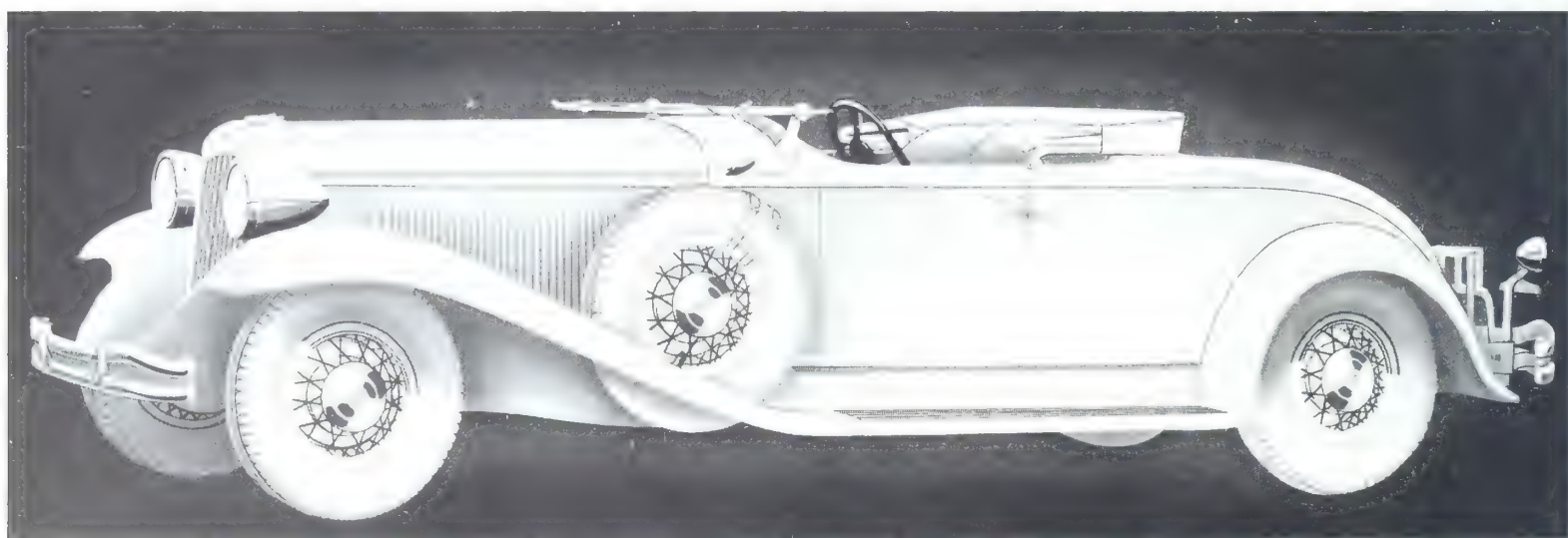
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HOUSE & GARDEN

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September 1930

COVER DESIGN BY PUPPI BRISSAUD

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TO one who has noted how completely Nature changes the decoration of her home each autumn there can be scant surprise that human houses should go through annual transformations sometimes quite as great. The summer curtains of the trees are stripped away, the slip-covers of lawn and flower border are taken off and stored until such time as warm weather shall return. Why should not we, too, alter the inward appearance of our abode?

Whether in Nature or in Man, there is need of this periodic change. The tropics, green from year's end to year's end, grow dreadfully monotonous. Colors and form can pull no less than foods. Let them not become too habitual.

Subscribers are notified that no change of address can be effected in less than one month. Address all correspondence relative to subscription to House & Garden, Greenwich, Conn.

VOLUME LVIII

THE CONDÉ NAST PUBLICATIONS, INC.

NUMBER THREE

Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. EXCLUSIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. F. BECKERILL, TREASURER; M. L. MOORE, SECRETARY. EUROPEAN OFFICES,

ALFRED WYCH HOUSE, ALFRED WYCH, LONDON, W. C. 2; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. SUBSCRIPTIONS, \$3.00 A YEAR IN THE UNITED STATES, COLONIES, CANADA AND MEXICO; \$4.00 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONN., UNDER THE ACT OF MARCH 3, 1879.

Printed in the U. S. A. by The Condé Nast Press

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BULLETIN BOARD

FUNCTIONALISM. The latest name for the Modernist style of architecture and decoration is Functionalism. Now a thing functions when it works, and these contemporary houses and interiors are designed primarily to work. A chair comfortable to sit in, easy to move about, one that withstands ordinary usage for a reasonable length of time, may be said to function. Yes, so does many a hideous machine. Mere functioning is not enough, however, for the chair may "work" but it may also fail to please the eye. Is this also not one of its purposes? Surely it is not enough that our surroundings "work": their function is also to afford the eye repose or stimulation and to give pleasure to the touch. In the complete life all given senses are employed. When our surroundings satisfy them, then they may be said to function.

GUEST RECIPES. Among the things to be thankful for is that the guest book—a strange species of torture—is no longer so popular. If the owner of a country place cannot resist keeping a record of those who find shelter under her roof, let us recommend the Guest Cook Book. A blank book will serve the purpose. In this the guest may write his or her favorite recipe. One month of guests this past summer has brought the following—a new style for flounder steak, a lemon pudding, a way to make green tomatoes toothsome and a recipe for spinach fritters that, apparently, will completely disguise the spinach. Thus is hospitality returned in new gastronomic ventures.

AS FOR BOUQUETS. After judging a dozen or so flower shows each spring and being called on to hand down opinions about "artistic arrangements" of flowers, we are acquiring the utmost respect for the old-fashioned bouquet. It wasn't set up according to rules, this bouquet, and perhaps every kind of flower in the garden was present in it, but it was sincere, it had none of the precious and studied air of an "artistic arrangement". And we do not remember it having been entered into competitions and judged by judges who were obliged to flee flower shows shortly after having expressed their opinions, lest they be assaulted by those who failed to win some of the prizes.

A NEW TYPE OF RENDERING. On pages 98 and 99 of this number are two houses designed by Francis Keally and rendered by Raymond E. Bishop. Mr. Keally will be remembered as the architect of House & Garden's Modernist House in the January, February and March numbers. Mr. Bishop is a new-comer to these pages and his style of rendering is equally novel. Apparently he covers his paper with black lithograph pencil and then picks out the picture, with the startling results these pages show.

THE BOUNDARY GOD

(Inscription for a country place)

The vanished Golden Age
Reared shapes of stone and wood
To warn where friends might pass,
And where none other should.
This is our spot of flowers,
Our choice, luxuriant sod—
We've left the latch-string out,
Yet reared a boundary god!
The latch-string's for our friends
The boundary god lets pass—
Friends who won't break our flowers
Or trample down the grass;
Whose hand-clasp brings a joy
That tightens round the heart:
Who come with kindly thoughts,
With kindly thoughts, depart. . . .
We stroll here with the dawn
And hear God's voice walk still;
And watch the dusk's first star
Close at our window-sill:
Hand folded into hand
Before the evening fire,
We house a private bliss
That hurts no man's desire!

HARRY KIMP

SERVICING FURNITURE. May it be accounted for grace to the credit of one New York furniture maker and dealer that his interest in a chair or table does not cease when it is sold. A year after it has been in your house, along comes a representative of that firm to inspect it. Is it standing the wear and tear of children? Is its upholstery in good shape? How about the springs? Perhaps it needs a wax rub to keep the wood in condition. These things are noted, repairs are made. And you realize that under such care an honestly-built piece of furniture has a chance of becoming an heirloom. We recommend this service to other furniture dealers.

PHOTOGRAPHIC RECORDS. The Library of Congress is now undertaking to collect photographic negatives of our ancestral architecture that may, in the course of time, be doomed to destruction, and thus to afford at Washington a research center for students of Early American homes and buildings. Costumes, furniture and utensils of the past generally find a safe repository in museums, but so far no photographic record exists covering the architectural past of the entire United States. The Library of Congress is now soliciting negatives for such archives. They will be carefully indexed, the owner's name recorded and no prints furnished without his consent. These negatives may be sent to Leicester B. Holland, Division of Fine Arts, Library of Congress, Washington, D. C.

THE NEED FOR DESIGN. Many people are under the notion that because a garden has an obvious design it is formal. Somehow they have caught the idea that informality means no design. Anything with straight lines and the slightest touch of architectural trimming in the way of walls, pools and garden shelters, is immediately set down as formal—and to be avoided like the plague.

For a matter of fact, very few good gardens, however naturalistic or informal they may be, have been made without a plan. It is often more difficult to plan informally than formally, because the latter type of garden is easy to plan. There are hundreds of examples, whereas the informal type depends on the lay of the land for its design, and no two lays are the same. "Slovenly garden" was the term applied by Humphrey Repton, the great English landscape architect, to the kind of informal garden that was made without plan.

One great difference between the formal garden and the informal is that in the formal the design is obvious, in the informal it is less pronounced.

BEDROOM SCHEMES. This era of thrift has made fashionable the exercise of domestic talents. We hope to see sewing revived as an indoor diversion among women. Certainly it would be a relief to the eternal rounds of bridge and the haunting of country clubs. To encourage this revival House & Garden is suggesting schemes for bedroom decoration. In July we showed how to drape a dozen and one dressing tables, in this current issue the bedcovers to accompany these tables are described, and in subsequent numbers other accessories will be explained. Some of the schemes are simple, some are more ambitious; all can be made—in fact, the dressing tables have already been produced for display by one New York department store.

THE CIVIC ANNUAL. This past summer saw the second appearance of the *Annual of the American Civic Association*, a volume replete with information on the movements going forward in this country to make it more beautiful, more healthful, more at the service of all the people of this and succeeding generations. The diversity of effort being made today is truly amazing. Old prejudices are being overcome and, it is hoped, more popular support is being gained as town and city authorities and the citizenry realize that these idealistic improvements and regulations make for better living and for advanced land values. The best heritage we can leave our sons is natural beauty preserved and historic monuments saved for all time.

LITTER. They order these things better in Soviet Russia. Toss a cigarette butt onto the pavement, and you're seized by the police; throw a paper into the street and they clap you into jail. Soviet Russia is determined not to permit her cities to degenerate into the filth and litter found in the parks and highways of this supposedly more enlightened republic. Waste boxes are provided and the *lurid* who doesn't know how to use them soon learns. Would that some of this autocracy might be used here! The condition of our parks after a holiday is beyond belief. Throwing paper seems to have become the all-American method of expressing exuberance and democracy.

AUTUMNAL TIDEL. September is the ideal month for checking up the heating apparatus. See that flues are cleaned and chimneys swept and the brick in fireplaces pointed and all grates are in working order. By now the coal bins should be filled. There is still time to install a new heating system if the old one is unsatisfactory. With these domestic jobs finished, one can face the winter with an easy mind.



Photo: Harper

Balance Without Precision

The inviting effect of this French fireplace group is the result of skillful placing. At the left a comfortable bergère and a delicately designed wooden armchair link a small table; these are balanced on the other side by a matching bergère, large table and painted screen. Bertha Schaefer, decorator.

Grouping Furniture In Living Rooms For Comfort And Effect

Margaret McElroy

THE manner in which furniture is placed in a living room has as much to do with the ultimate effect as the intrinsic beauty of the pieces themselves. The first requisite of a room of this kind is livableness, livableness in the way furniture is used as much as the type of pieces selected. While a certain degree of formality is both restful and pleasing to the eye, comfort and convenience are essential and it will be found that the logical positions for chairs and tables are usually the most effective ones.

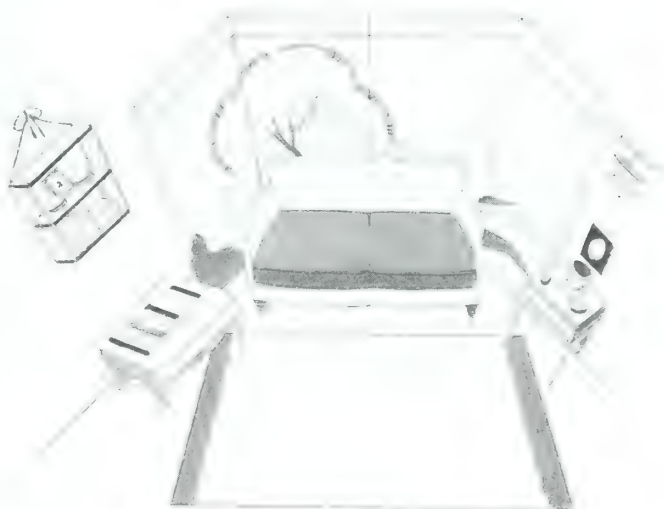
There are three centers of interest in a living room, whether it be large or small. The fireplace claims first attention as it is the point towards which people naturally gravitate. Seating furniture should be grouped about it comfortably and may consist of a pair of small matching sofas at either side, with tables at the ends. Or there may be a small sofa and end table, or two overstuffed chairs, on one side opposed by a large overstuffed chair and table, or two armchairs, one overstuffed and one wooden with a small table between, on the other.

This grouping takes care of three or four people comfortably. If the room is small, a facing easy chair on either side of the fireplace, with convenient small tables nearby, provides seating space and creates a nicely balanced group in this section of the room. In a room of good size, a sofa may be placed in front of the fire, with a table behind it and two easy chairs at either end slightly in front. This livable treatment requires a fairly large room but is an excellent solution for the winter months. The essentials of a successful fireplace arrangement are adequate chairs for a group of people to sit com-

(Continued on page 122)



FIG. 100

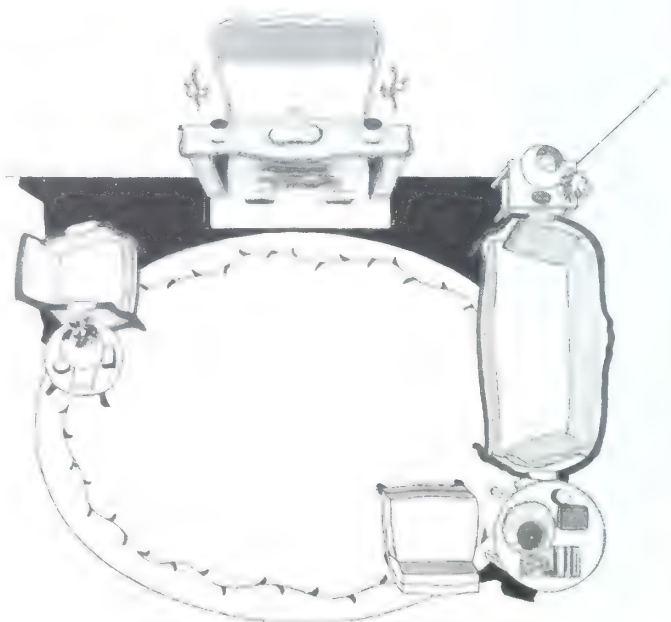


The photograph and drawing on this page illustrate two furniture arrangements for corners. (Above) A small sofa, mirror and table form a pleasing group in a modern interior where walls are covered in large wood fibre laid in 10 inch squares. The love seat is in a modern cotton print colored orange, apricot and raisin on beige, the three tiered table is putty color and the hand woven rug is tan and brown. Frances T. Miller, decorator. The sketch shows a space saving idea for small rooms. Here a screen is placed in a corner to form a background for a furniture group.



1000—D. J. C.

center of the room, which is not with a fireplace, to have the focal point of interest without further ado—the spot toward which people naturally gravitate. For this reason, the arrangement of the furniture around the fireplace will be extremely comfortable, providing ample room in which a group can dispose itself comfortably. The illustration above, for instance, shows the use of two matching small sofas, placed at right angles to the fireplace and supplying space for four people to sit comfortably by the hearth. This old English fire room with its exquisitely carved Georgian mantel, 18th Century furniture and softly toned fabrics is in Southampton, L. I., the home of William R. Simonds. The following, however, were the decorations. At the right is a suggestion for a furniture arrangement in a room, where the fireplace is not centered but on one corner as so frequently happens. When this is the case, the sofa and end tables should not be placed close to the fireplace as in the room illustrated at the top of the page, but back against the wall in order not to waste space. In this arrangement a bergère with small table beside it faces the sofa and together with an oval rug, chair and small tables forms a charming group



Inviting Fireside Arrangements



Dr. D. C. C.

Slightly less formal than the fireplace arrangement illustrated on the opposite page is the one shown above. Here, the small sofa standing on the left is approximately balanced by the two armchairs on the right—a pleasant grouping which is, at the same time, sufficiently elastic to be adaptable to the needs of the moment. In this sitting room, which is in Bertha Schaefer's New York apartment, lacquer red leather, apricot and terracotta silk, and an aubergine marbleized chimney piece are effective notes against silvery green walls. Similar in the livable disposition of its individual pieces is the fireplace group illustrated at the right in the living room of R. E. Lasater in Winston-Salem, N. C. The Louis XV provincial sofa on the left has a walnut frame with upholstery of red and cream linen. Facing it to form a nicely balanced effect are a large overstuffed chair with slip cover of green floral chintz and a small beech armchair with seat cushion in yellow quilted percale. Between these a small table for books and smoking accessories is conveniently interposed. Walls in this room are old pine and the curtains are of cream grounded chintz with large bouquets of brilliant flowers. The W. E. Browne Decorating Company were the decorators.

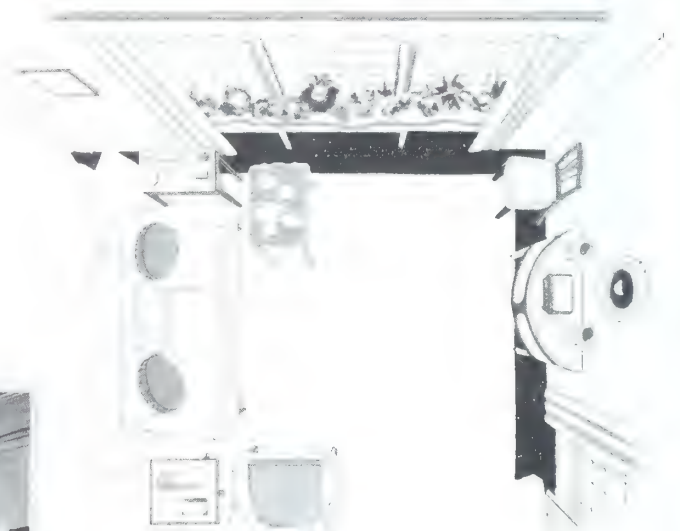


Tebbs & Knell

Two Treatments For The Hearth



Frequently space can be gained by placing furniture in front of a wide window. Care should be taken in this arrangement to center the main piece. If smaller pieces are used at either end, they should be selected to form balanced groups. An example of this treatment appears in the English living room above, where a large sofa stands in the center of a shallow bay, flanked by balanced tables and chairs. The curtains are of red baroque silk; sofa is in red grounded beaded linen and the chairs have coverings of olive green wool damask. It is in the home of Mrs. Sigmund Stern, Scarsdale, N. Y.; Bertha Schaefer, decorator. In the English living room below, a window forms a background for a desk group. Here the walls are of old pine and the hangings beaded linen with brown ground over yellow silk draw curtains. Carpet is brown; greenish blue damask and yellow tulle satin cover the furniture. In the New York apartment of George Siedenburg, Walter Johnson, decorator.



As the window is one of the three centers of interest in a room, there should be comfortable seating facilities: upholstered chair or chairs, sofa or long bench nearby. The sketch above shows furniture arranged in a room where the window is off center—a too frequent occurrence in many of our modern apartments. This unbalanced effect may be partially overcome by furniture placed at the same distance from the window on one side as the wall group on the opposite side, with a screen behind to serve as background.

When Windows Are The Backgrounds



T. H. & Kneil

A long, side wall is the logical place for a sofa group which should contain, in addition to a four-foot or six-foot sofa, flanking tables for lamps, and two easy chairs placed conveniently at either end to provide comfortable seating space for a group of people. Two excellent examples of this type of wall group appear on this page. Above is a room in Winston-Salem, N. C., the residence of N. V. Stockton, showing a wall arrangement as well as a desk group in a window. Here an old paper in natural colors, with woodwork painted gray blue, forms the background for an English Empire sofa in green figured tulle, a Louis XV armchair with copper and blue brocade and a Louis XVI bergère in powder blue velvet. Curtains are daffodil yellow taffeta and the rug is aubergine color. W. E. Browne. Below is practically the same arrangement in a room with silvery green walls, green carpet, bergères in yellow faille and a sofa in dull red damask. Bertha Schaefer, decorator



A piano is the most difficult piece of furniture to place effectively on account of its size and distinctive shape. If it must stand in the living room, it is most successful when placed in a long wall space with the curved side towards the room, and it will seem less large if important pieces of different character are placed at either side. The sketch above shows a group for a side wall using a piano, matching cabinets, wall bracket, painting and bench. This group of unsymmetrical units is so spaced that the effect is balanced and pleasing

Three Suggestions For Long Wall Spaces



1930, D. E. W.

From Lace Curtains And Back Again

Tides Of Taste In Home Furnishing

THE other day someone asked, "Do you think that lace curtains will ever come back into popular favor?"

The question conjured up visions from the past—front parlors with ornate walnut furniture, carpets enc scrolled with huge roses, marble-top tables, Roger's groups, tidies, whatnots, pier glasses and, at the windows, hung beneath ponderous carved wooden valances, boards, creases of the machine-made lace that gave Nottingham its crowded hour of glory and employment. With these in mind, off-hand one would reply, "No, never."

Then, looking around at the fashions of the day, and considering how fashions come and go, one would be safer in answering that lace curtain question by saying, "Why not?" For if you care to make them so, lace curtains can be a symbol and a sign of an era to which we are no longer ashamed to turn our attention. Wit-ticisms on dowdy Victorian times strangely fail to raise the hilarity they did before the war; indeed, we are on the verge of another Victorianism, and those with eyes can see it.

Already it has affected women's dress—the longer skirt and the gloved and mitted hand are commonplaces today. Even coiffures threaten the chignon and the waterfall. At dances it is now customary for ladies, both young and old, to take the arm of their escort. We look for a revival of gallantry, for a revival of respect for the opinions of one's elders. And when we arrive at the point where we can respect the opinions of one's grandmother, then we are approaching a new appreciation of the surroundings in which one's grandmother took delight. It is not difficult to imagine passing from a respect for the opinions of one's elders to a revival of the furnishings those elders employed. It is no far cry from the lace mitts on contemporary d butnets to lace curtains on contemporary windows.

THESE sentiments, of course, are anathema to the Modernist. Between the taste, furniture and functional houses of Modernism and the lace curtains and whatnots of the Victorian era is a vast gulf fixed. They stand at opposite poles. The one fairly coo's tradition and sentiment, the other refuses to acknowledge that such things exist. And however fresh and amusing and stimulating Modernism may be to some, one is doubtful if it will make much headway in the American home.

For its own information House & Garden sent out a questionnaire to several thousand of its readers asking, among other things, their opinion on Modernist architecture and decoration. These were the heads of average high-class American families, people who travel and study and keep up with the styles in clothes, in decoration, in sports, in civic developments, in cultural affairs; in short, people who are not immediately prejudiced against anything new. A little over a third, 37%, evinced keen interest in the Modernist movement; most of them, however, expressed the opinion that for commercial buildings, clubs, restaurants and perhaps powder rooms and home playrooms and bars the Modernist style was better fitted than for general domestic work; 63% stated in no uncertain terms that they had no sympathy with this style and considered it unsuited to the average day-to-day life of the American family. Many expressed the opinion that it was a

passing phase of taste from which we would doubtless retain some few vestiges, but adopting it wholly was absurd and uneconomical.

No new and radical movement can ever expect to be taken up in its entirety; it can only add a jot to the philosophy of living and then pass on. Perhaps this is the best we can hope for from Modernism.

IN its time Victorianism was no kinder to the past than Modernism is to tradition today. Glorious furniture of Chippendale, Sheraton and the other masters was discarded without a pang: some to the junk man, some to the oblivion of attics and store rooms, there to await resurrection with the coming of another taste and era. Our present attitude toward antiques seems to be saner and kindlier: we are vastly indulgent about them, we are more intelligent about their artistic values. In fact, never before have we shown so much interest in antiques of all kinds. The Antiques Expositions in New York, Philadelphia and Boston are gaining almost as much popular attention as is being given flower shows in those cities. Scouring the highways and byways of the antique belt of New England is one of our most popular outdoor sports today. Peripatetic citizens and their families from the Middle West, the Southwest and even the Pacific Coast show no diminution in their taste for old things: it gives them a touch with the traditional past of America. To some this acquisition of antiques may appear only the cluttering up of their homes with old junk; to others it spells a vivid reminder of our national beginnings.

TIDES of taste in home furnishing rise and fall very slowly. Yet the past twenty years have seen the following:—the tag end of the 1900 Modern movement that went in for obese curves; the craze for peasant furniture and colorings in fabrics and ceramics that was at its peak before the Great War; the interest in French Provincial which may be said to have been produced by our participation in the war—a sort of "Lafayette, here-we-are-for-your-furniture" sentiment—which is still enjoying lively appreciation and support; the engulfing wave of interest in all kinds of American antiques, from the homeliest kitchen utensils to the masterpieces of the Federal Era. Meantime there have also been evident sympathetic leanings toward late 18th Century French and Italian furniture and in the West and Southwest and lower Pacific Coast, a natural adoption of Spanish furnishings which coördinate with the indigenous and transplanted architecture of the early settlers in those parts. For the past five years—since the Exposition des Arts Décoratifs in Paris, 1925—we have shown a mild interest in the Continental Modernist movement; many of its leaders, alive to our monetary advantages, have settled here and become the flaming spirits of contemporary taste.

These are the tides we can remember as washing around the American home in the past two decades. Consequently, when someone asks, "Do you think that lace curtains will ever come back into popular favor?" we answer, "Why not? Apparently everything else has."

RICHARDSON WRIGHT



John Kachel

Down The Woody Glen

As though to guard its slender loveliness from the wind's boisterous play the White Birch seeks the sheltered slopes and swales where, daintily aloof, it can lift its gentle curves to a crown of shimmering light. Here, as autumn turns the green to gold, is the abiding contentment of a world fulfilled



A fine example of Regency decoration in this library at Beech House, Wootton, England, the home of Edward Knoblock, Esq. Walls are painted gray touched with blue at bottom and ornamented with gold lion masks at top from which hang the painted curtain folds. Round topped pedestal tables are from designs by Thomas Hope as is also the mahogany bookcase. (Left) Regency circular pedestal table, circa 1820, black with gold decoration. (Below) Regency cane-seated armchair, beechwood, painted black, embellished with gilding and gold Chinese decoration on elliptical back panel. These two pieces by courtesy of A. E. Richardson, Esq., U.S.A. Regency side chair of beechwood painted bronze green and gilt, circa 1817. By courtesy of Edward Knoblock, Esq.



The Diversities Of Regency Furniture

Harold Donaldson Eberlein

ONE of the most agreeable characteristics of Regency furniture is its diversity. In the preceding periods, in spite of the great number of articles that made up the list of household equipments, and in spite of the many minor variations of structure, contour and decoration they often exhibited, there was a certain uniformity of manner they all shared. If a dozen console tables of the same date were not all "as like as two peas," nevertheless they were all unquestionably peas.

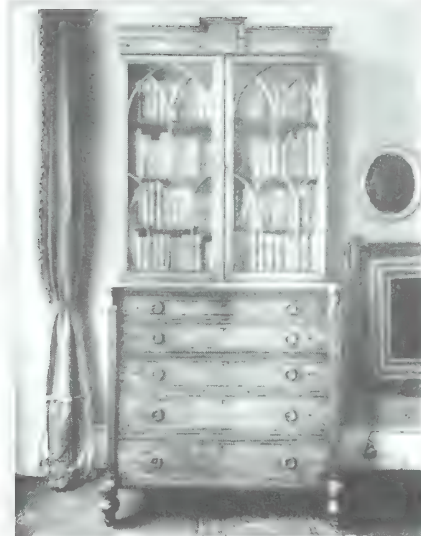
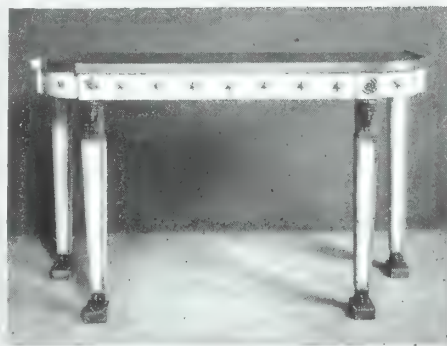
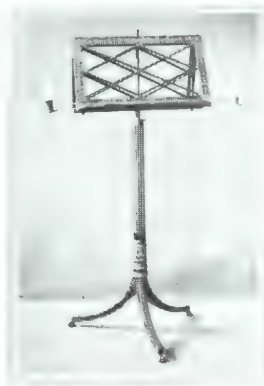
In the Regency era it was different. Though there was an unmistakable family resemblance running through all the furniture of the day, there were also a degree and kind of diversity unheard of before. There were, in fact, two cross currents. On the one hand, there was the continuation of tradition that grew out of the past and gradually assimilated new forms in accord with the temper of the times. This tradition was embodied in the work of Hepplewhite's

successors in his business and the more familiar designs of Sheraton. On the other hand, there was the direct adaptation of French Directoire forms, along with an unadulterated infusion of Greek and Roman elements immediately derived from archaeological studies. Of this latter phase Thomas Hope was the leading exponent. Thomas Hope was a man of means, an architect, a painter, an author and an accomplished archaeologist.

George Smith, "upholder extraordinary to His Royal Highness, the Prince of Wales," and Smith's fellow tradesmen of lesser fame who also designed, made and sold quantities of furniture, kept one eye on Hope, as their social better and an accepted arbiter of polite popular taste, and the other eye on the latest phase of French fashion. Meanwhile, the more conservative types evolved from the traditional background retained their hold on public favour.

Consequently, the Regency manner became the melting-pot in which these various elements were more or less fused. The process of fusion was carried far enough to create an amalgam, the component items of which all bore a family resemblance; it did not extinguish the individual characteristics of the several elements nor destroy the plain traces of their origin. The family resemblance is hard to define in so many words, but at the bottom of it was a vital directness of form and simplicity born of a

(Continued on page 118)



(Above) Regency bedroom set of mahogany with a distinctly golden tinge, no red stain having been used in the finish. Drawers, fronts and frieze inlaid with ebony in the manner characteristic of the period; mountings of brass, circa 1812. Courtesy of Edward Knoblock, Esq. (Left) Regency music stand, black with gold decoration, ornaments of finely chased brass and extension brass candlesticks. Regency hall table painted white with gilded ornaments, circa 1812. This table is in the vigorous manner sponsored by Thomas Hope.

The bedroom illustrated at the right at Beech House, the English home of Edward Knoblock, Esq., at Worthing, is admirably carried out in the Regency manner. All the furniture with the exception of the bed and armchair near the window is English Regency in design. These two pieces are of French Directoire inspiration. Bed canopy and curtains, the latter with characteristically draped valances, are of red and gold silk; carpet is of the period.





French provincial styles continue a favored medium for country house decoration, as well as for the small city apartment that stresses informality. Furniture of this type predominates in a living room shown on this page in Lake Forest, Ill., where the outstanding pieces are an old Normandy clock, oak cabinet, armchairs in varied designs and an overstuffed chair, standing in front of the bookcase, covered in wool tapestry. The fabrics have the informal quality characteristic of this style, the curtains being checked percale in coral and cream, the slip cover on the wing chair by the table a green flowered chintz, and the upholstery of the wing chair by the bookcase coral, brown and cream quilted cotton. Gray plaster walls and dark oak floor form the background. Earl Hart Miller is the owner and decorator. Harry Howe Bentley, architect.

French Provincial Styles Prevail



De Witt Ward

The dining room illustrated on this page shows again the effectiveness of the French provincial style when used in country house decoration. In this interior, which is in the home of Mrs. Douglas Bomeisler in Greenwich, Conn., the painted background of French landscape scenes, together with the architectural details of panels, doors and recessed shelves, forms a delightful setting for the old tables and chairs made of fruit woods. The murals are painted in full natural color, the country scenes being in soft faded reds, blues, yellows and greens, the moated castles gray-white with red roofs. Doors, wood trim and dado are painted gray-green. The curtains in this room are golden yellow to pick up the numerous yellow tones found in the murals. Leigh French, Jr. was the architect of this house. William C. Palmer painted the panels



Walls In French Landscape Scenes



White Rooms In A Berlin Apartment

Adeline de Voo

The hall, stairs, and stairs shown in this picture are in an apartment in Berlin belonging to Herren Möhrke and Hartmann, where white is the color of the entire decorative scheme. In the upper hallway, shown above, walls, floor and ceiling are white; consoles and mirror are old white and gold. The windows are hung in ivory white and silk and the accessories are bits of white porcelain and some decorative old pewter. (Below) Here the furniture and flower box are in white, contrasted by the stair treads and hand rail lacquered black.

THE charm of the white room is rarely understood on this continent. Here we are so used to the dulling influence of antiqued or glazed walls, of painted surfaces and wall papers, that we do not realize that the very life and vitality of pure clear color has been taken out of them. Apparently in New York and in all large cities, we are so accustomed to constant accumulations of dust and soot that we forestall their effects by spreading over everything a so-called mellow or antique tone before age does it for us! In smoke-ridden cities where the servant question is enough of a problem to make one satisfied with even a semblance of cleanliness, there is some excuse for this tendency. But for those who live in the country, or even in cities where the smoke nuisance is under control, there is no logical reason for the dull backgrounds

against which most of us set our lives.

Since time immemorial, in the lesser homes of England, the walls have always been given their yearly coat of white-wash. And often, even in the great baronial houses, the walls are white—an excellent background for the tapestries and warm colored embroideries that are used for hangings and upholstery. In Germany, too, the white wall is found in peasant houses as well as in aristocratic homes, and in each it has its own peculiar charm. But it is of the latter that I have the most persistent memories. I wonder if I can give you even an inkling of the sheer beauty of the white rooms in the lovely home which has been chosen for illustration? They are in an apartment in Lichterfelde, a suburb of Berlin, and belong to Herren Möhrke and Hartmann, two of the greatest artists in interior decoration that I have ever known. The apartment is in an immense attic which had formerly been used for storage by the tenants of the building. During the war, when the shortage of housing space made it almost impossible to find a building in which to live without taking in another family, my friends found this unoccupied attic. They saw its possibilities, put up partitions dividing the loft into three apartments, and proceeded to make the most of the many dormers and angles in the high, irregular roof. Every room and hall in the entire apartment was painted in tempera, a dead white. Yet in no room was there a feeling of coldness or monotony.

The entrance hall set the keynote of the scheme. The stairway was painted white except for the treads and rail which were lacquered black. Leaded windows on a line well toward the ceiling had sills wide enough to hold large white porcelain vases, one filled with white Petunias allowed to hang down the wall in great profusion,



another with masses of white Dahlias and Gladioli. In the corner of the landing a small triangular commode held another white porcelain jar filled with gray-green foliage. This made a delightful approach to the little entrance hall where again everything was finished white—even to the floor of wide boards.

Under the windows was a half round console painted old white, with fine carved wood ornaments of the Louis XVI period done in mellow gold leaf. The window sills held two white urns filled with white Hortensias interspersed with charming little white porcelain birds. Over the door a delightful wood carving in gold formed a shelf for more white porcelain. Curtains here were of oyster white rajah silk. The other console in white and gold had a gold and white mirror above it reflecting a Majolica statue and a low bowl of white, pale blue and mauve Hortensias. Elsewhere in the small room were beautiful bits of pewter of the Louis XV period with white tapers used in the candlesticks. Thus the whole scheme was one of white, silver and gold—a beautifully worked out experiment in values that made me question if this room were not more beautiful and distinguished than a more colorful one.

Passing from the entrance hall to the other side of the house we came to another white room, a little sitting room whose charm and mystery were magnified by an ingenious treatment of architectural irregularities. The photograph at the bottom of this page gives some indication of the way these odd attic corners and angles were utilized and made beautiful. Even such a handicap as a square pillar was used as a base around which to build a tea table, with a cover cut to fit around the post.

The furniture in this room was painted white and gold, the settee, being upholstered with an old linen having a white background and a design in pale blues and tans, so delicate and softly faded that it gave the impression of white. The cloth on the tea table was coarse linen finished with white

(Continued on page 122)

At the top of the page is a bedroom with white walls, carpet the color of hard boiled egg yolk, and white and gold painted furniture. The bed hangings are white striped satin and silk, with a spread of antique silk in pale reseda green. The old ceramic stove is in whites, delicate greens and blues. Further white notes are found in the porcelain urns on the window sill holding white Gladioli. The charm of the small morning room is magnified by an ingenious use of its architectural irregularities and attic corners, even the square pillar being used as a base around which to build a tea table. Most of the furniture is white and gold. The wall decorations here are mainly old white porcelain set on brackets of gilded wood



Zander & Jacobson

Even Time Now Comes Over The Wire For The House

Florence R. Clauss

THIS is an age of convenience, of modernization. Homes are planned to give the greatest possible amount of comfort with a minimum amount of effort in maintenance. Automatic operation and control of all household equipment is demanded. The heating system is automatically controlled; the radio is turned on by an unseen but very active force; bread is toasted automatically, without watching, and waffles are baked and coffee percolated without the supervision these operations formerly demanded. The home has gone automatic.

One of the features electricity can bring to the home is time-telling—a 24-hour service. The electric clock which gives this service is not a particularly new device; it has been used for some years in offices, schools, factories and institutions. But it is comparatively recent that this application of electricity has been made available to homes.

An electric clock, like any other clock, is made up of two distinct parts—the mechanism and the case. In electric clock cases the selection is as wide as that of the non-electric group and you can pay less than ten dollars for one, or more than a thousand, depending upon the state of the pocketbook and the size of the house. As to mechanism, three different types are available—the synchronous clock, the electrically-wound and the battery clock. All three have enthusiastic followings.

SYNCHRONOUS TYPES

The synchronous clock is driven by a small synchronous motor. This clock is synchronized at the power station with official time and, once set, will keep perfect time without further regulation unless some break occurs in the power line, from accidents occasioned by lightning storms or through unavoidable breakdown of the generating or distributing equipment. Connected as it is to the modern power station, there is small likelihood of interruption in the current supply.

This clock operates on alternating current only. In alternating current, as most of us know, the electricity flows first in one direction and then reverses, constituting a

"cycle." In the typical alternating current system, there are sixty cycles a second. The synchronous clock contains no springs, escapements, bearings or pendulum, the small motor directly operating it. A "master" clock, installed at the power station, enables operation of the turbine generators at a speed which checks with U. S. standard observatory time.

Electric time, romantically speaking, journeys to us from the stars through the great telescope of the U. S. observatories, then by wire or radio to the power plant and from there to the home.

CHECKING TIME

In one type of synchronous clock, operation is begun automatically after an interruption in the electric supply, while in other varieties operation must be started by hand adjustment. Some people believe that this starting feature is convenient and desirable, while others prefer clocks which remain inoperative until checked for time. In all synchronous clocks, however, some warning signal is given on the face to indicate that it must be checked for time. It is advisable to check clocks daily with the correct time boards, say radio. In checking up my own electric clocks with radio time, I have found that they have varied not more than a second or two in the course of several months.

The synchronous clock is made in practically all the desirable sizes and types—Grandfather, Grandmother, Ship's Clock, Tambour and Cathedral, boudoir and boudoir with illuminated dial, wall and even in alarm models. They may be had, too, with chime and strike.

In the electrically-wound clocks, which are similar in construction to the hand-wound clocks, except that the spring is wound by a small motor, there are those with lever escapement and those with pendulum movement. The lever type, like the non-electric of similar construction, is recommended for use where the clock is to be moved from time to time; the pendulum type is best suited to use on a mantel or other level surface where it will be seldom moved, as for perfect operation it must

rest on a truly level surface. These clocks are independent of fluctuations in the electric lines for they will operate from six to twenty-four hours without electrical supply. They must be regulated for time, however, just as the non-electric clock is regulated, and will gain or lose if not correctly adjusted. The synchronous clock requires no such regulation, for once plugged into the circuit, the hands will move at a constant, definite rate of speed unless stopped by an interruption in the line. A daily check with radio standard time will ensure correctness.

While the majority of electrically-wound clocks on the market are intended for use on alternating current, models for direct current operation are available, although the choice is limited as to case design.

Cherished old clocks that may have been in a family for years can be fitted with an electric mechanism and put to work again. This in no wise changes the appearance of the clock case and a beautiful old clock becomes useful as well as decorative.

Battery clocks are independent of any house current or electric line as they are operated by a small battery or dry cell similar to those in flashlights and lanterns. They are made with charming little cases and are very ornamental indeed. Change of battery, it is declared, is not necessary more than once a year at the most.

AVERAGE COSTS

The average cost of operating an electric clock of the synchronous or electrically-wound types is approximately 10c a month, or about \$1.25 a year. This cost is estimated at the average residential rate of slightly over six cents a kilowatt hour. The rate in some communities is slightly lower or higher than this figure but it is a good average from which to ascertain cost of operation. The consumption of the clock is about 20 kilowatt hours a year, which, multiplied by the cost per kilowatt hour, will give the annual operating expense.

Clock cases, as mentioned before, are as beautiful as anyone could wish, and, as in any other piece of furniture, you can pay

(Continued on page 120)



Prix Duryea

This Portfolio shows the New York penthouse apartment of Mrs. Dodge Sloane. The entrance hall has walls, above a putty colored dado, painted to simulate blue drapery, topped by a wall paper frieze in blue and gold. Curtains are gold taffeta. Diane Tate and Marian Hall, decorators

A Little Portfolio Of Good Interiors





(Opposite page, top) Design is used freely here, both walls and rug having definite pattern. A Louis Philippe wall paper in light green and chocolate color is used above a dado painted chocolate. The Besarabian rug is figured in white calla lilies. Furniture is walnut. In Mrs. Sloane's boudoir, shown opposite, the Louis XVI wall paper is pale greenish blue, deeper green and mauve; curtains are greenish blue taffeta bound in light blue, the walnut daybed is in gold satin and the chairs in bluish green brocade. (Above) Breakfast alcove off the dining room with chocolate colored satin curtains trimmed with green and egg plant fringe. Floor is black rubber tiles. (Right) A charmingly arranged fireplace group in the living room where the paneling is Louis XV boisserie in natural finish. The chairs are in olive green velvet; egg plant satin covers the sofa. The Aubusson rug is egg plant, green, copper and yellow. Diane Tate and Marian Hall were the decorators; Bottomley, Wagner and White, the architects



Eighteenth Century French Styles In A New York Penthouse



A barren slope has been transformed into an exceptionally pleasing wild garden area for Mr. and Mrs. William H. Albers of Cincinnati, Ohio. The composition at the left, as seen through the arch of a naturalistic footbridge, shows the lower portion of the garden where the stream widens to a pool bordered with flat rocks behind which flourishes a wealth of shrubbery and trees. Below, a view of the slope which, once unproductive, now is clothed with luxuriant and varied growth. Particularly successful is the balance which has been maintained between rocks and planting, both types of material being kept in excellent relative proportions. A. D. Taylor was the landscape architect

Photo by

**Cincinnati Shows
Naturalism In A
Pleasant Garden**



A Dozen And One Ways To Make Your Bedcovers

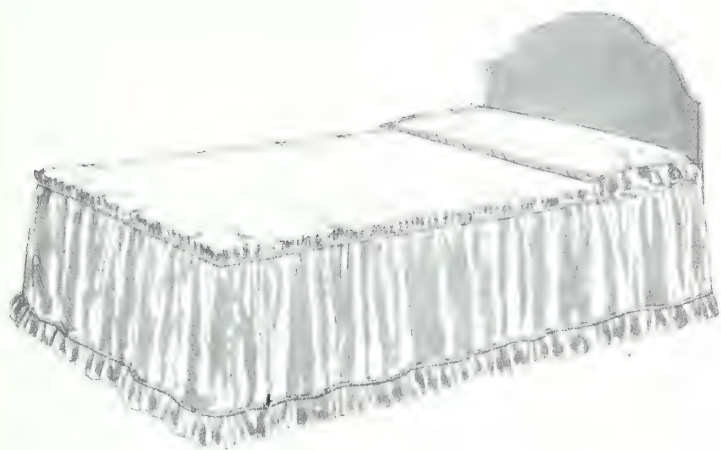
Designed By Agnes Foster Wright

The beds are 3 feet by 6 feet 3 inches, the drop 18 inches. Bedheads are covered in the material of the cover or painted, and conform to lines of the mirrors of dressing tables in the July number. Yardages are in 50-inch material and include the bed and pillow cover only, not the headboard



GATHERED

Figured chintz gathered at the top of the drop. A cord of red attaches it to the plain green top. The drop is banded at the bottom and up the corners by a 2 inch binding of green and a piping of red. The bedtop is covered with the chintz and the wooden border is painted red. 3 yards plain material, 3 yards of the figured chintz



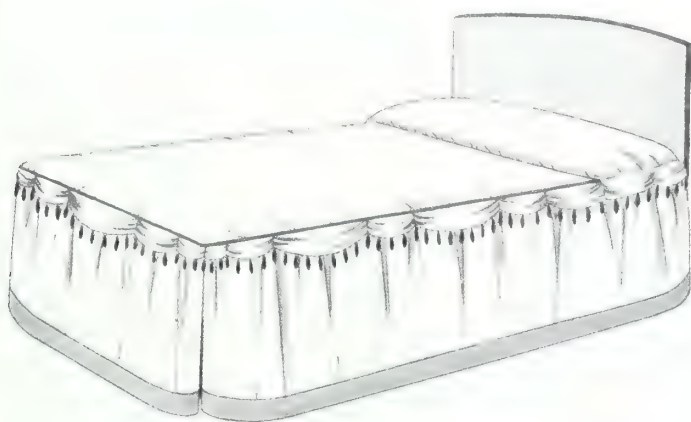
CORDED

Apricot taffeta with a drop corded at the top with an inch heading. A $3\frac{1}{2}$ inch corded ruffle is applied to the bottom of the drop. The drop is quite full and the ruffle scant. The pillow slip has a corded ruffle at the ends. The headboard might be painted blue green with an apricot edge. $6\frac{1}{2}$ yards



TUCKED

Blue chintz with plain top and very scant drop. At the bottom are three tucks, 2 inches, $1\frac{1}{2}$ and 1. The drop is attached by a double fold and is laced at the corners with a cord and two tassels. The pillow sham falls over to the end of the drop and its edge has similar tucks. The headboard should be painted. $6\frac{1}{4}$ yards of material



BEADED

Blue taffeta trimmed with wooden or glass bead fringe. The drop is slightly full and the hem turned up at the bottom on the right side about $2\frac{1}{2}$ inches and curves up at corners. A shaped swag of alternate widths is applied around the top. The pillow sham has a swag with beads at the end. $6\frac{1}{2}$ yards of material are required

PUFFED

(Right) Figured material with a plain top. A $\frac{1}{2}$ inch puff set in makes a panel on top. The sham the same. Gather the drop with a slightly scalloped heading. Set $2\frac{1}{4}$ inch puff on bottom ruffle and a $1\frac{1}{2}$ inch puff above. Cover headboard with plain chintz and outline with puffing. $3\frac{3}{4}$ yards plain, 3 yards of figured material



Ruffled And Balled Quilted And Embroidered

RUFFLED

This spread is made of green organdie or voile lined with green satin. The drop is slightly full and has, at the bottom, a 3 inch ruffle plissé with a half inch heading. The ruffle is put on to the top with a 2 inch ruffle. The pillow sham has a 2½ inch ruffle all around. The headboard is green with green glass stars. For this are required 7 yards organdie or voile and 5½ yards satin.

BALLED

The material for this spread is yellow chintz, with drops edged at bottoms and up the corners with red ball fringe. Drop is slightly full. The top has a double row of balls attached by pulling them through the chintz. The sham matches and is fringed on the ends. The bedhead is yellow with a red band, and corresponds in form with the mirror over the dressing table in July. 6 yards chintz.

QUILTED

Lavender chintz quilted in deep plum can be stitched for this cover either by hand or machine. The drop is slightly full, put on with a large cord and has a 2 inch binding of plum. The top of the bed and the fold-over for the pillow are diagonally quilted. The bedhead, the same shape as the mirror frame on the dressing table in July, can be painted plum to match. 6 yards material.

EMBROIDERED

Use pale yellow taffeta for this spread. Apply to the top a band of embroidery in chartreuse, salmon and green. The pillow case also has a narrow band of the embroidery and a plain edge. The drop is plissé and bound at the bottom with a finishing band of salmon colored taffeta, is attached to the top by a piping of green and salmon. The headboard is painted and then antiqued. 7 yards of taffeta are required for the bedcover.



In Lace, Smocking Banding And Tufting

LACED

Cream moire of a soft quality makes the foundation of this bedcover. With it is used a heading of pale yellow velvet ribbon and black thread lace applied in a simple design. On the bed top the insertion is laid on $3\frac{1}{2}$ inches from the edge. The pillow slip matches, the ends being slightly full. The headboard is painted in an antique white with dark gray border. $5\frac{1}{2}$ yards of moire



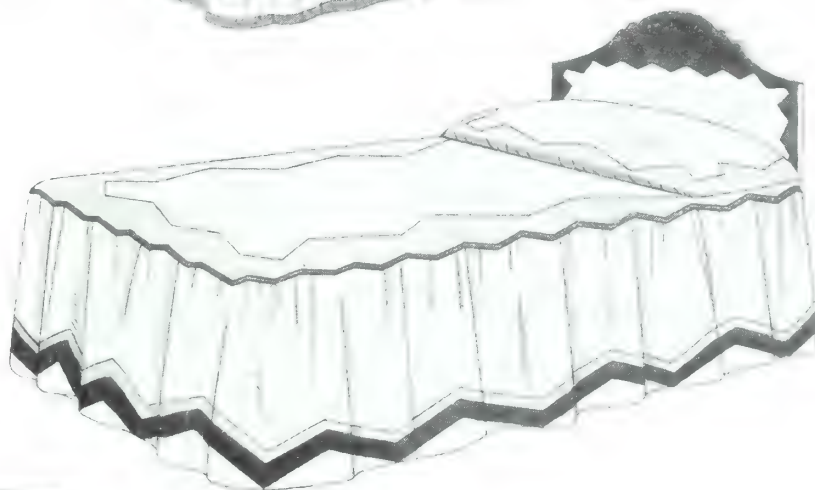
SMOCKED

Magenta taffeta smocked in emerald green stitching comprises the material for the spread to the right. The drop has a $1\frac{1}{4}$ inch binding of the green. A panel of a box pleated ruche is applied to the top of the bed. The pillow cover has a box pleated ruffle. The headboard is green with diamond shapes applied to match the mirror frame of the July issue dressing table. 7 yards taffeta



BANDED

A more difficult cover to make is banded. For this use plain tan chintz with a drop of tan applied at the top by a narrow band of blue. At the bottom of the drop are a 3 inch band of blue and a narrower band of peach. A shaped piece of the peach is applied to the top as a border. The pillow case matches it. The headboard may be painted blue and tan. $6\frac{1}{2}$ yards of material required



TUFTED

For a bedroom in which some French pieces are used, this cover will be in perfect harmony. Use French blue silk. The drop has no fullness but is tufted and the sewing points marked by rosettes in blue and white with red buttons. Corners are pleated and each has a rosette with long ends. The pillow cover is boxed and should be very tailored. The headboard can be painted blue in a swag design. Provide 6 yards of blue silk

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

SHEER columns of gleaming black glass extend from floor to ceiling. They can be topped with automatic lighting devices. The glass, perhaps, no better material with which to accent modern beauty in an interior than black structural steel. The value for today's decoration brings good reason for just such material as this new product.

It is durable, permanent. The glass is easy for workmen to handle, and for house-keeper to clean; the non-porous mirror-like surface does not stain or lose its polish. Fireplace facings, shower enclosures, ceilings, bathroom walls, shelving, wall inset panels and trim are a few of the possible applications. It is obtainable from one quarter to one inch thick, equivalent in thickness and may be produced in ports as large as 120 inches square. Not easily shattered or cracked, special decorative effects may be produced, depending on, by etching or from applied metal ornament. This is not a fire-finished glass, but is ground and then polished; it has an absolutely fire-retarding surface.

TO REMOVE ASHES

FOR the countless homes dependent upon coal for heat the task of removing ashes from the ash pit is solved by an automatic device. This unit does away with muds and dust, saves unpleasant labor and injury to clothing. It insures more efficient combustion, bans the fire risk of handling hot ashes, and avoids serious and expensive damage due to the grate warping, a condition very apt to develop when ashes are allowed to accumulate in the ash pit. This unit is in a receiver and is not to be confused with an automatic stoker.

A small tin ash can is placed on an elevator device and lowered into a sheet steel pit under the heater. When grate is shaken the ashes fall into the can. After the can is filled, a few easy turns of the elevator handle will raise it to the cellar floor level. Remove a full can, removing it from the elevator and lowering an empty can into place requires about three minutes.

All lifting equipment is attached to a steel pipe which stands 14 inches under the

heater. Heater foundation is in no way disturbed by the installation. There is no interference with draft, whether natural or forced. When not in use the elevator mechanism folds beneath a hinged metal door which forms the floor in front of the heater. Installation is simple. A child can operate the unit.

A small hand truck for handling cans filled with coals and an automatic coal feeder are offered by the maker of this ash handling equipment. The feeder delivers coal directly from the bin to the hopper of a stoker or to the magazine of the boiler; it eliminates all coal shoveling.

COLORED CODE WIRES

WITH electric entertainers and servants coming into the home in ever-increasing numbers and varieties, the matter of wiring to service them assumes added importance. Circuits are multiplying to take care of photo cells, microphones, glow tubes and the apparatuses they control, as well as the standard and the newer appliances. Need for quick and positive circuit identification becomes more and more imperative.

One firm that has given much study to home wiring is introducing a complete line of colored code wires which permit easy identification of all circuits and ensure convenience in testing. Eight colors are furnished: black, red, green, white, blue, yellow, brown and white with a tracer. These form an integral part of the domestic wiring system developed by the engineers of this firm. The wires are available in several grades and may be easily installed in the house that is being electrically modernized.

NEW FLUSH VALVE

ELECTRICITY has been applied to a valve which allows water at line pressure to flow into the toilet bowl for the flushing operation. This flush valve, we are assured, operates efficiently, silently and economically. Push-button control is conveniently located in the wall, usually above and to one side of the bowl.

Use of this valve permits bowl to be set close to the wall, thus saving floor space. The valve can be installed in the wall immediately behind bowl, lower than the bowl, or in some remote point.

Valve operation cannot be heard. The valve eliminates need for a tank which, in turn, does away with "sweating" in warm weather, the singing noise as water refills the tank after the bowl has been flushed. The valve can flush the bowl again, immediately after the first flushing is completed. The entire bathroom or lavatory is made more neat, trim and modern by the installation as the chromium-plated switch plate is the only exposed equipment.

The valve has a wide range of working (water) pressure. It operates on the regular home electric service at an infinitesimal cost. Simply constructed of long wearing materials, it is easily installed and may be quickly dismantled should sediment in the water make cleaning necessary. No special fittings are required.

ELECTRIC MIRRORS

AN electric mirror, so-called, throws a soft, indirect light upwardly on the face, giving ideal illumination for make-up, dressing the hair or shaving. Light from the two 25-watt lamps behind the mirror is gathered by a reflector beneath the mirror and projected outwardly.

One type is designed for the dressing table; it has an eight by eight inch bevel mirror set in an adjustable frame of polychrome dull silver finish. Another type has an eight inch round bevel mirror on a graceful stand; it comes in white, ivory, brown, green, dull nickel and silver plate.

There are four models for wall mounting, with mirrors six by six inches, open back, six by six closed back, eight by eight and 12 by 12 inches with closed backs. With three shelves each, these come in white, orchid, delft blue and sea green. Recessed types have heavy pressed steel cabinets, white or colored, with bevel mirror and three glass shelves.

(Continued on page 134)



Linette, Danielson

Unlike other expositions, the present Stockholm Exposition dedicates itself to the working out in tangible form of a thesis. This thesis concerns itself with a problem not peculiar to Sweden but one of world wide interest: "creating an attractive and pleasant home for the average man, especially for an urban population". While the age-old heritage of craftsmanship exerts a strong influence on Swedish products, designers have taken into consideration the machine-made inventions now an essential part of home equipment. To reconcile the industrial charm of old handicrafts with the stark efficiency of the machine made, and out of it all evolve furnishings which shall be attractive, comfortable and at the same time limited in space and cost, is the most important activity of the Stockholm Exposition. The house shown on this and the following two pages is designed in the functionalistic style which prevails throughout the exhibition. It is intended for a family of seven. Materials are stucco with red tile roof. The architect is Carl G. Bergsten, the designer of the modern décor on the beautiful Swedish American liner "Kungsholm". (Right) Bedroom with yellow walls, furniture lacquered yellow and gray, and textiles carried out in terra-cotta, yellow and brown



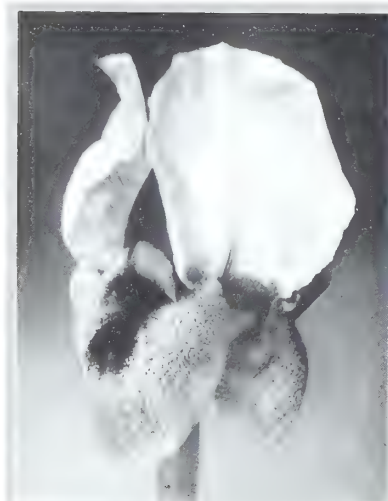
A House In The Stockholm Exhibition



(Opposite page) Simple lines, beautiful cabinet work and the use of contrasting woods distinguish the furniture in the dining room, designed by A. E. Hjorth. The sideboard is lemon wood with lines of rosewood, the wall cabinet polished lemon wood and birch in checkerboard design, and the chairs, birch with walnut inlay and brown calf seats. The table has a practical top of back linoleum inlaid with terra-cotta color. Walls are white, the wood trim and ceiling dark brown; flooring is dark gray parquetry with a hand woven rug in brown, coral and blue. Plant stands under windows are of metal tubing with black tops and the curtains are brown velvet over coral velvet, bound in silver. (Right) An interesting feature of the living room is the curved recess at one end painted pale blue, the remainder of the wall space being white. The furniture here, designed by Carl G. Bergsten, is of sycamore, with inlays of rosewood and lemon wood. The rug is rose and terra-cotta, the curtains henna, yellow and green striped silk. In the other end of the room, shown opposite, furniture of sycamore is covered in striped silk shading from henna to tan. Here the striped rug is chartreuse, blue and tan. All decorations by the Nordiska Kompaniet



**Interiors In The
Functionalistic
Manner Of Sweden**



(Left) In the Oncocyclus section one of the most beautiful is *I. gatesi*, from Kurdistan. Large flowered but difficult to grow. (Center) Another glorious Oncocyclus is *Lorteti*, a very large,

shapely flower of pale pinkish violet with pale warm crimson dotted on its falls. (Right) A crossing of the two foregoing sorts has produced *Sylphyde*, of pale white, maroon and green gold

Irises Of The Orient Whose Beauty Is Winning The West

Franklin B. Mead

THE customary Iris of our gardens has been well described as the "flower of chivalry with a sword for its leaf and a lily for its heart." It thus breathes the spirit of medieval chivalry, as it does also of western civilization even from the classic days of Homer. It likewise springs from the midst of the seat of that chivalry as it is, for the most part, indigenous of Central Europe. Happily, the great wealth of beauty of these western Irises, as well as their season of bloom, may be still further extended by those of the Orient, exotic in color and form as well as origin. Like their kin from the West, these latter are reminiscent of the civilization from the midst of which they spring, not so much of its story and song as of its art. Wordily and fantastically beautiful in color and form are they, in color they range into the

crimson of Raqqa and Rhages, the tiles of Damascus and the textiles of Persia and Afghanistan and, in form, unto the Near-Eastern censer. Curiously enough, many of them are etched by line or dot in a manner suggestive of much of the ornament of Byzantine architecture. Fortunately, too, their season of bloom precedes that of the Irises of the Occident and, contrary to a somewhat common belief, the culture of many of them is not more exacting than that of the *Dahlia* or the *Glaadiolus*.

These Irises of the Orient belong to

three sections of the Iris family, the *Juno*, the *Regelia* and the *Oncocyclus*.

Of these sections the earliest to bloom are the *Juno* varieties, which are in fact the earliest of all Irises. They are characterized by a root stock which is a bulb and to which are attached several thick, fleshy roots, which must not be broken in transplanting. The bulbs should be dug in midsummer after the foliage has died down and stored in a dry place until time to set them out in early autumn. A further unique characteristic is the extremely beautiful leaves which are gracefully arched and curved, furrowed V-shaped and alternately set tier upon tier on a stem that is tall for a *Juno*. The flowers appear from the axils of the leaves.

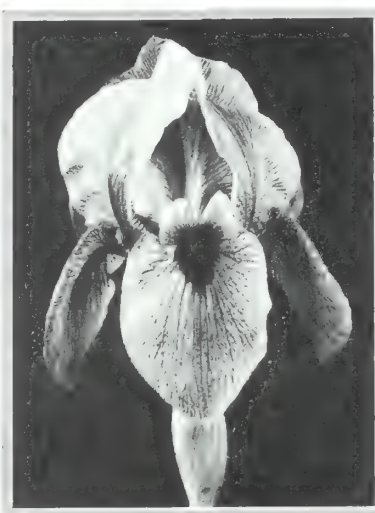
The yellow species *Orchivalis* is quite commonly seen, but this has been dis-

(Continued on page 140)



I. gatesi is a pleasing combination of pale yellow, olive and maroon. It blossoms very early and very freely, and grows well with *Alchemilla saxatile compactum*

A recent addition to the *Regelia* section is *Hoogiana*, from southern Turkestan. It is uniform, clear pale violet with electric blue sheen, showing no dots or veining



A group of choice Irises which places this great plant family in a light which will be new to many gardeners. (Top row, left) *Iris korolkowi* is the mother parent of the *Regelio-cyclus* strain. It has curiously long, pointed standards. (Right) *Ban-cis*, a *Regelio-cyclus*, shows the form influence of its parents. (Second row, left to right) *Hecate*, another *Regelio-cyclus*, has rose standards and falls of mahogany and cream. The *Oncocyclus Artemis* is raisin purple on a silvery gray ground,

giving a rich purple claret effect. *Solarana*, another fine *Oncocyclus*, has a creamy white ground on which are veinings of dark purple. (Bottom row, left to right) In a yellow, the *Oncocyclus* section offers *Iris urmiensis*, a flower of excellent form. The *Regelio-cyclus Polyhymnia* is a hybrid resulting from a cross between *korolkowi* and *iberica*. *Iris paradoxa*, var. *Choshab*, has standards of white veined with faint violet and black purple falls—most lovely, like the others on this page.

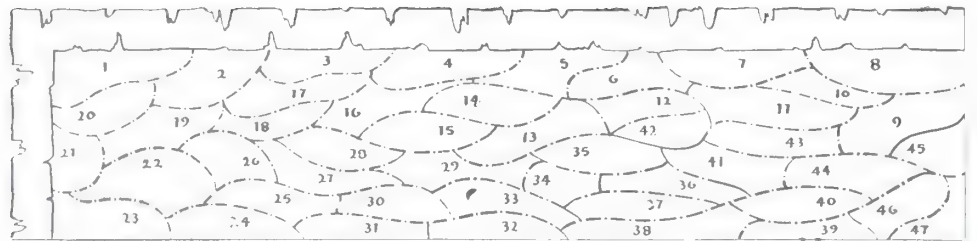
New Color Schemes

In The Garden

Louise Beebe Wilder

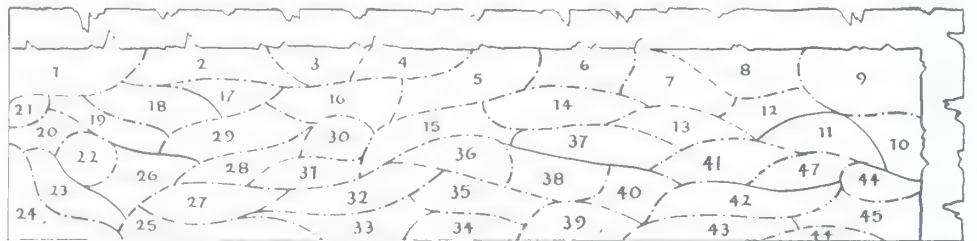
GARDENERS have become more conscious only in fairly recent years. Our grandmothers and great-grandmothers disposed their plants about their beds and borders with happy indifference to the din set up by warring hues in juxtaposition. Magenta and scarlet, rose and yellow mingled as unhesitatingly as in Czech embroidery. In formal regions the Victorians supplied color and contrast by the use of grade contrasts; the carlet of Geranium, the blue of Lobelia, the yellow of Calceolaria, often bordered by a hem of Dusty Miller, were repeated over and over from every parterre and park, and even quite small gardens affected this uncompromising quartette. It was Mr. William Robinson, Dean of English gardeners, and Miss Gertrude Jekyll, who freed us from this strongly entrenched tradition. Mr. Robinson showed us the folly of abject formality and turned our attention once more toward an appreciation of hardy plants used in a more or less natural setting. Miss Jekyll made us believe ourselves artists in embryo with a color box to our hands and a canvas ready stretched before us. She opened up to us a new daylight in gardening and new possibilities in ourselves and set us a most radiant and enticing example.

But as so often happens the pendulum in its back swing went further than those who supplied its initial impetus intended. We found ourselves in the throes of such meticulous color scheming that gardens though painstakingly harmonious in their color arrangements were almost as artificial in effect as in the old bedding out days. This was particularly the fact in England where the color-schemers reached a high degree of proficiency. We Americans, for want of exact knowledge of our materials and the cantankerousness of our climatic conditions, rather lagged behind our British brothers of the soil in this respect, but we did the best we could. Nice minded ladies shuddered at the sight of a scarlet Oriental Poppy and the very word magenta was enough to cause goose flesh to rise upon anyone who



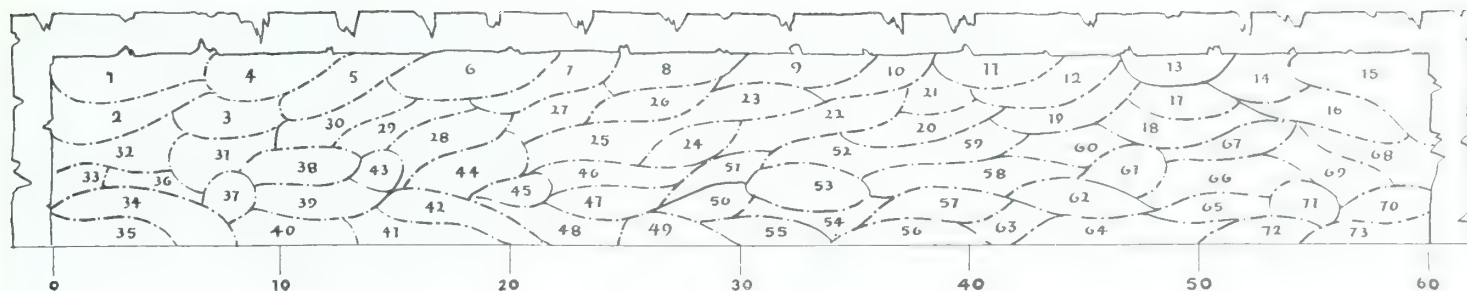
Perennial Border, Section 1

- | | |
|-----------------------------------------|--------------------------------|
| 1. Pink double Hollyhock | 25. Salicaria Rosy Gem |
| 2. Aster Beauty of Grolwell | 26. Lilium regale |
| 3. Aconitum wilsoni | 27. Phlox Miss Lingard |
| 4. Phlox Jeanne d'Arc | 28. Thymopsis |
| 5. Verbascum Miss Willmott | 29. Hemerocallis Bay State |
| 6. Aster Abendroth | 30. Delphinium chinensis, blue |
| 7. Hollyhock, lemon-colored single | 31. White Pink |
| 8. Hollyhock, blush single | 32. Nepeta mussini |
| 9. Salvia pitcheri | 33. Lilium regale |
| 10. Helenium autumnale rubrum | 34. Peony, pink variety |
| 11. Delphinium blue | 35. Hemerocallis Lemona |
| 12. Thalictrum glaucum | 36. Erigeron Quakeress |
| 13. Phlox Enchantic | 37. Iris Bluet |
| 14. Salvia pitcheri | 38. Heuchera and white Pinks |
| 15. Eryngium anachyris | 39. Viola Jersey Gem |
| 16. Thalictrum glaucum | 40. Phlox Jules Sandeau |
| 17. Delphinium | 41. Anthemis E. C. Buxton |
| 18. Aster St. Egwin | 42. Echinops ritro |
| 19. Fraxinella alba | 43. Aster Gray Lady |
| 20. Aconitum fischeri | 44. Lavatera alba |
| 21. Peony, Festiva maxima | 45. Iris flavescens |
| 22. Salvia sclarea | 46. Veronica spicata |
| 23. Veronica maritima | 47. Nepeta mussini |
| 24. Heuchera rosea and Viola Jersey Gem | |



Perennial Border, Section 2

- | | |
|--------------------------------|--------------------------------------|
| 1. Yellow double Hollyhock | 25. Heuchera and white Viola cornuta |
| 2. Aconitum wilsoni | 26. Iris Crusader |
| 3. Campanula lactiflora | 27. Veronica longifolia |
| 4. Aster Blue Gem | 28. Eryngium chalcidicum alba |
| 5. Phlox Commemorative Chief | 29. Phlox Daybreak |
| 6. Hollyhock bright rose | 30. Iris Perry's Blue |
| 7. Campanula lactiflora | 31. Lilium speciosum |
| 8. Aster Climax | 32. Aquilegia chrysantha |
| 9. Pale pink Hollyhock | 33. White Pink |
| 10. Iris Queen Caterina | 34. Viola Jersey Gem |
| 11. Salvia sclarea | 35. Lupine, pink |
| 12. Aconitum fischeri | 36. Veronica spicata |
| 13. Phlox Daybreak | 37. Thalictrum glaucum |
| 14. Delphinium Belladonna Type | 38. Lilium speciosum |
| 15. Aster Queen Mary | 39. Heuchera and Viola Jersey Gem |
| 16. Echinops ritro | 40. Iris Emperor (Siberica) |
| 17. Dictamnus albus | 41. Anthemis E. C. Buxton |
| 18. Delphinium (mauve tone) | 42. Erigeron speciosus Quakeress |
| 19. Salvia pitcheri | 43. White Pink |
| 20. Gypsophila Bristol Fairy | 44. Viola Jersey Gem |
| 21. Lilium speciosum rubrum | 45. Nepeta mussini |
| 22. Peony, pale pink | 46. Peony, pale pink |
| 23. Funkia lanceolata | 47. Lupine, blue |
| 24. Nepeta mussini | |



Gay Annuals and Perennials

was anyone at all. All strong color was banished from polite purlicues—though it kept up a low muttering in the outlands—and we became chaste and chastened in our color predilections. Fragile mauves and buffs, shadowy blues, soft pinks and salmons, lavenders, heliotropes and saffrons, with an admixture of fleecy white flowers and gray foliage, were the only hues suffered in our garden.

And it must be confessed that the effects thus obtained were charming, gracious. But were they not a thought unsatisfying, a trifle weak in the last analysis? Did the eye not now and again become restless and cast about in search of a flash of scarlet, a glint of honest yellow?

In any case the pendulum has again begun to swing, propelled doubtless by a perhaps unconscious need for greater strength and vitality, more warmth and glow. Less aloof refinement in our gardens. The world is full of color today as perhaps never before. Artists splash it recklessly upon their canvases, workers in applied design use it lavishly. Pottery, glass, fabric, woods, embroideries, all show brilliant hues and bold associations of crude hues. We are color thirsty and may be in danger of becoming a little drunk with our new liberty—but gardens I think are going to be distinctly the gainers. We shall have contrast as well as harmony, richness and depth and brilliance as well as delicacy and refinement, and all used with a light touch and a freedom from rule of thumb that should make our gardens far more livable and interesting than they have ever been before.

Sir Herbert Maxwell, a great English gardener, believes that the happiest effects are brought about through irregularity and the concealment of premeditated effort, and this good principle takes us away from the crudeness and rigidity of the Victorians as well as from the too careful, if more artistic, associations of more recent times, and leaves us plenty of scope for originality and the expression of our personal enjoyment.

One of the manifestations of this new color freedom is that magenta is no longer hall-marked as a vulgarity, but has arisen from its Victorian grave and is invading the realms of draperies and women's belongings, thinly camouflaged by such titles as

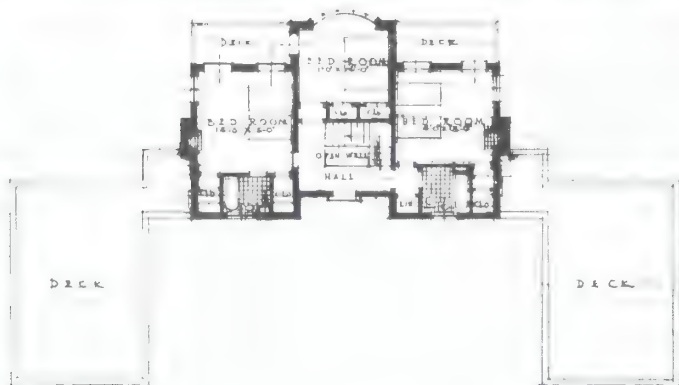
1. Red Hollyhocks
2. Phlox Frau G. von Lassburg
3. Dahlia, pale yellow
4. Verbascum Miss Willmott
5. Phlox Debs
6. *Helenium autumnale rubrum*
7. Aster Queen Mary
8. Zinnia, rust-colored
9. Verbascum olympicum
10. Phlox Firebrand
11. Hollyhock, double lemon-colored
12. Phlox Jeanne d'arc
13. *Helenium autumnale*
14. *Campanula lactiflora*
15. *Bocconia cordata*
16. *Achillea filipendulina*
17. *Galtonia candicans*
18. *Hemerocallis luteola*
19. Marigold, tall lemon
20. *Lilium tigrinum*
21. Dahlia, flame-colored
22. *Pentstemon barbatus*
23. Aster Beauty of Colewell
24. Tritoma
25. *Hemerocallis Modesty*
26. *Lychnis chalcidonica alba*
27. *Pentstemon barbatus* Pink Beauty
28. *Gladiolus Alice Tiplady*
29. *Hemerocallis Gypsy*
30. *Salvia sclarea*
31. Japanese Iris, dark purple
32. Zinnia, lemon-colored
33. Annual Larkspur, lavender
34. Sweet William Newport Scarlet
35. *Campanula carpatia alba* and *Lilium elegans*
36. *Gypsophila Bristol Fairy*
37. *Lilium chalcidonicum*
38. *Asclepias tuberosa*
39. *Antirrhinum Golden Chamois*
40. *Dianthus Heddewegi Afterglow*
41. *Petunia* dark purple
42. Border Carnation, bright scarlet
43. Japanese Iris, purple
44. Phlox Miss Lingard
45. *Lilium chalcidonicum*
46. *Antirrhinum Orange Beauty*
47. *Aquilegia chrysantha*
48. *Antirrhinum Firefly*
49. *Lobelia speciosa*
50. *Hemerocallis Apricot*
51. Tritoma (tall variety)
52. Annual Larkspur, dark blue
53. *Asclepias tuberosa*
54. *Antirrhinum Bronze Queen*
55. *Dianthus Heddewegi Afterglow*
56. *Petunia*, dark purple
57. *Heuchera Rosamundi*
58. *Erigeron Quakeress*
59. *Gladiolus Nancy Hanks*
60. *Veronica spicata*
61. Japanese Iris, purple
62. *Antirrhinum Amber Queen*
63. *Lychnis haageana*
64. Border Carnation, buff color
65. *Calendula*, pale lemon
66. Annual Larkspur, lavender
67. *Gladiolus Golden Measure*
68. *Hemerocallis Mrs. A. H. Austin*
69. *Asclepias tuberosa*
70. Orange Marigold
71. Sweet William Newport Scarlet
72. *Dimorphoteca aurantiaca* and *Lobelia speciosa*
73. *Antirrhinum Black Prince*

Fuchsia and Amaranth. Into gardens, too, it is boldly making its way worn, by the fine new varieties of Rhododendrons, Primulas, Michaelmas Daisies, herbaceous Spiraeas, Pyrethrums and other flowers, and no one is pointing the finger of scorn at them. As a matter of fact pure magenta, especially when combined with a velvety texture, is one of the most lovely of hues and shows itself friendly enough in association with other hues provided the reds and salmon-pinks—its inalienable enemies—are kept at a proper distance. With cream (*Galtonia*), with the low-toned corn-yellows (*Digitalis ambigua*), with the deep maroons such as are found among the Sweet Williams, with the lavender and silver of Catmint, with the cool blues (*Campanula*), with some shades of pure purple it is not only admissible but highly effective. Try Phlox Le Mahdi with pale yellow *Gladioli*, or Loosestrife with the tall, creamy mullein, Miss Willmott. The old Mullein Pink (*Agrostema*) is lovely with *Nepeta* and some of the new rich-toned *Sidalceas* are fine enough with the cold blue and silver of *Eryngiums*. One could multiply examples indefinitely.

Some tones of magenta are frankly bad, that is to say unpleasing to the individual eye. Personally I object strongly to that of *Spiraea* Anthony Waterer, but I think it is here more a matter of texture than of tone. Many fine flowers that cannot be classified as purple, pink, mauve, red or lavender come under the magenta standard. Outstanding among these are varieties of *Sidalcea*, Phlox, *Geraniums* (especially *Endressi*), *Lavateras*, *Viscarias*, *Spiraeas*, *Lupines*, Japanese *Anemones*, *Erigerons*, *Incarvilleas* and so on. Last summer I saw in Massachusetts a very beautiful garden planted wholly with flowers of this color scale and was proud to learn from the owner that the scheme had been suggested by a chapter in one of my books defending magenta. Careful and extremely expert use had been made of offsetting and softening hues and the effect of the whole was extremely rich and interesting.

Of course in gardens or at seasons where the reds and scarlets are to play an important part magenta must be reduced to a minimum, though it need not be wholly

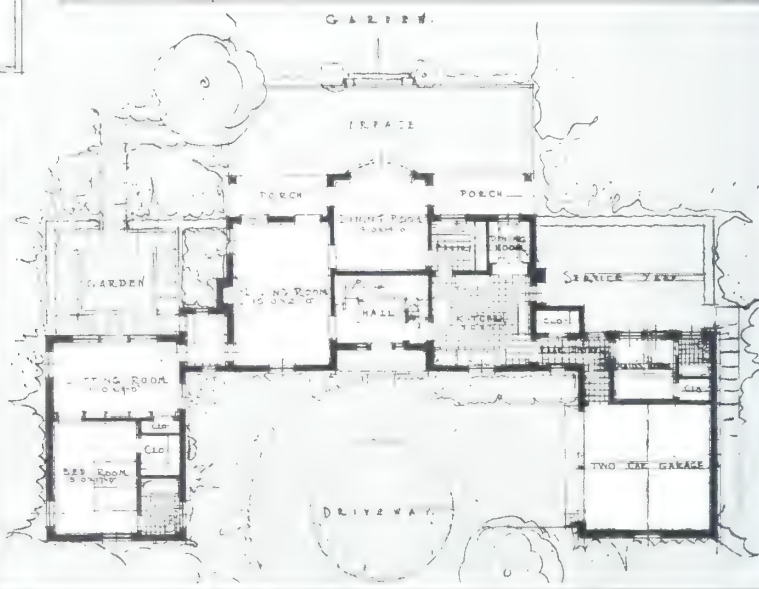
(Continued on page 138)



This residence is an excellent example of the tendency in present-day domestic work toward segregating the various divisions of a house. Here we have the central house proper which cares for the living and sleeping requirements of the grown-up members of the family. The left wing is quite detached from the main portion of the house, although it is entered from the living room. In this unit the designer has made use of the idea of another well known New York architect in reference to providing a place where the young daughters of the family may entertain without disturbing their elders. The right hand wing is given over to service uses

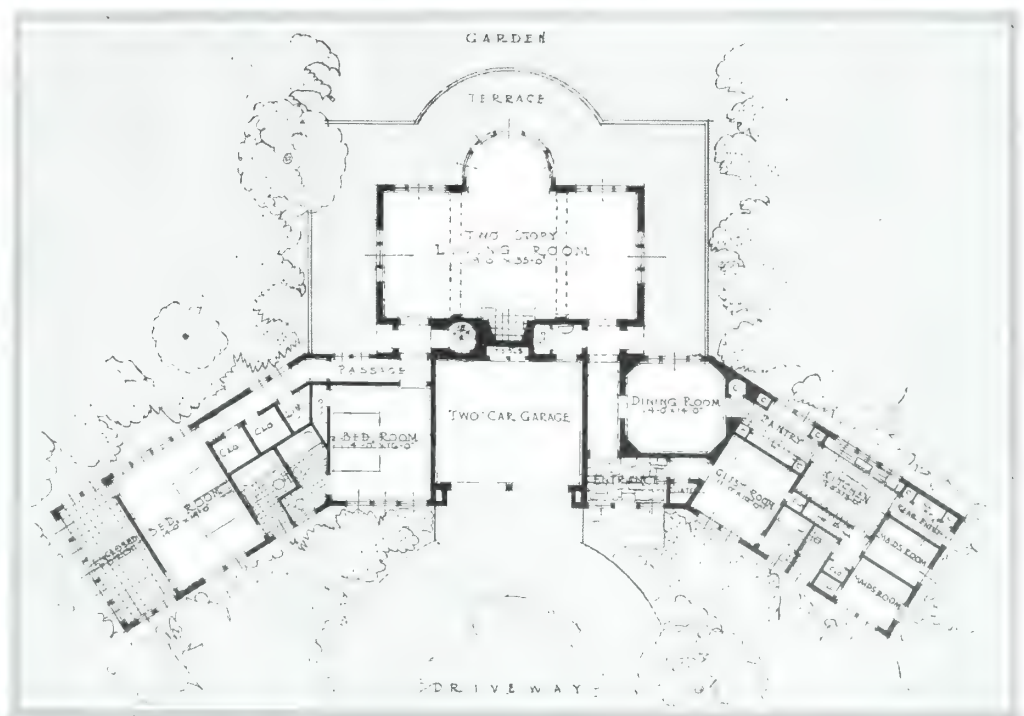
For A Family Whose Children Are Growing Up

Francis Keally, Architect





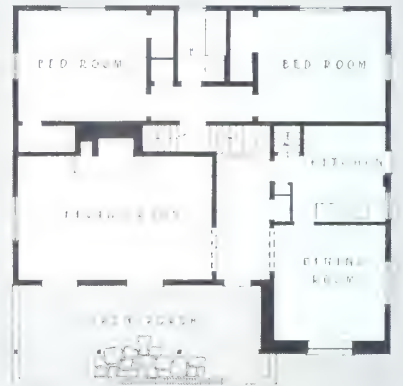
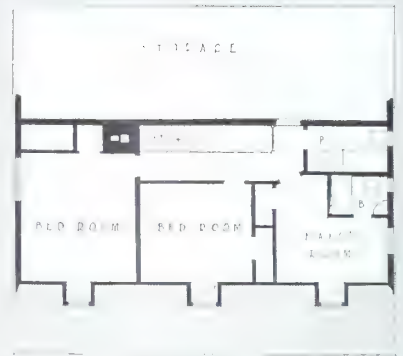
Admitting that a house should be architecturally interesting on its front façade, yet feeling that the real interest of the occupants is toward the gardens and landscaping at the rear, Mr. Keally has worked out this ingenious and thoroughly practical design. The garage, framed as it is by the two-story living room unit rising behind, makes a novel center of interest. The entrance to the house is at the right of the garage, and directly off it is a guest room. A passage leads down past the dining room to the living room—certainly a place to be envied by any householder. This room is two full stories high, has windows on three sides and a semicircular solarium alcove jutting to the rear. On the outside, the living room is completely surrounded by a paved terrace. Both these renderings were executed by H. R. Bishop



**This House Recognizes The Motor A Domestic
Necessity And Makes Garage Doors Its Feature**



The two residences on this page are indicative of the general high architectural quality of suburban small houses being constructed today. By intelligent combining of stone and shingles and by designing after recognized precedents the architect has achieved interesting, practical and home-like exteriors. The home of George H. Hubiner at Greenwich, Conn. is shown above. Floor plans are given to the right.



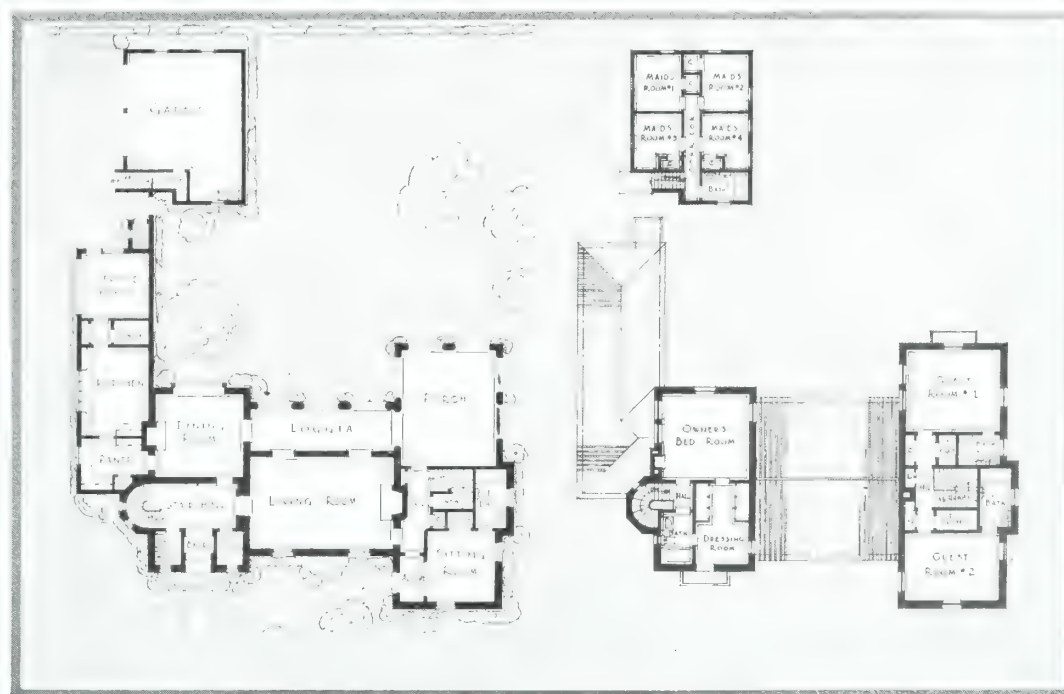
Two Houses Combine Stone And Shingles For Informal Effect

(Below) A stone façade with deeply revealed doorway always conjures up a picture of a warm, cozy interior, and this was the appearance desired in the residence of Frank S. O'Reilly, also of Greenwich, Conn. The small bay windows are well proportioned to the exterior. Plans at the left show a well studied layout, with rooms arranged in a practical, convenient manner. C. C. Merritt was the architect of both houses.





P. L. Gerler



Artistry in planning is exemplified by the home of Maurice Fatio, at Palm Beach, exterior photographs of which are shown on page 103. Using a one-story, rectangular living room unit as nucleus, the other rooms have been grouped into two two-story dependent wings, one at each end. From the hall rises a circular stair to the master's suite. In the wing connecting with the other side of the living room are a sitting room, a bath and a large porch. Above are the guest rooms. Mr. Fatio's living room is at the top of the page. The door to the right of the fireplace leads to a hall between porch and sitting room

Treanor & Fatio

Architects

**The Italian Residence
Of A Florida Architect**

Latin Architecture

And Decoration



In all respects the dining room of the Fatio house at Palm Beach follows the true Italian manner. Interestingly carved beams terminating at a heavy cornice create decorative ceiling panels. Slightly trowel marked plaster walls are a characteristic background for the well-chosen Italian provincial pieces with which the room is furnished. The floor here is of tile. The long casement window shown in the picture at the left opens to a loggia; the door leads to the stair hall



Adopted Vernacular

Of Our Tropics

To the right is the garden face of Mr. Fatio's residence. Walls are stucco and the roof is of Spanish tiles. The position of the living porch is indicated by the two large arches—smaller ones front the loggia outside the living room. Below is shown the front of the house. The principal entrance is centrally placed in the left hand unit. An entrance to the sitting room in the right hand wing is concealed by shrubbery. Treanor and Fatio were the architects



F. E. Gusler





Tebbs & Knell



In this instance we see a fine example of the dignified Georgian style set, as it should be, into an adequately although not over developed plot. The customary symmetrical treatment of the front facade has been followed. Over the centrally placed entrance a heavy scrolled Classic pediment rests upon carved brackets. House walls are entirely of red brick; all wood trim is painted white. Concrete keystones and window sills add accents. The roof is of slate. Opening from the drawing room and overlooking the gardens is the porch shown at the left. The deck above may be used as a sleeping porch on fine nights. At the rear end the porch terminates in a paved terrace, the other end abuts on the service wing. The home of D. A. Morton, Knoxville, Tenn.

Baumann & Baumann, Architects

**Georgian Houses Still
Dominate In The South**

The interior of the house has been carefully carried out in the spirit of the English period its exterior reflects. A delicately detailed Georgian mantel sets the tone of the living room, shown at the right. Both this room and the dining room, below, are furnished with well selected 18th Century pieces. Scale plans of Mr. Morton's house are given below. On both floors all the rooms used by the family and guests are in the rectangular house proper. The service rooms are located in the rear wing. Baumann & Baumann were the architects of this residence. Decorated by The Interior Shop





Dunn & Graham

Pennsylvania Architecture

In An Ohio Residence

Because the first settlers of Ohio modeled houses after those they were accustomed to, portions of this state seem transplanted from Pennsylvania and New England. Still following tradition, Ohio architects today build upon the self-same precedents. And so in its details and the handling of stonework the residence of Mr. and Mrs. Wilbur Brooks in Shaker Heights Village is reminiscent of Philadelphia and Germantown. The central section, taking in dining room, library and hall is of stone while living room and service wings are clapboarded. Dunn & Copper, architects





John Wallace Giffin, Inc.

Draperies of gold brocatelle under wrought iron cornices are effective against English oak paneling in this living room in New York where the furniture is a mixture of Spanish and English styles. The large sofa is in green velvet with multi-colored fringe; chairs are in salmon velvet and gold brocatelle, and the covering of the fireside sofa is green and yellow brocatelle combined with crimson velvet. The carpet is tête de nègre. The New York Galleries, Inc., decorators

**Furniture Of Two
Styles In An Oak
Paneled Setting**





Certain of the Pines are useful in holding the soil of exposed banks. Their roots serve to bind the soil below the surface and the dense cover of their branches tends to lessen the erosion of heavy rains.

J. H. McLaren

Shrubs For Banks And Other Steeply Sloping Places

E. H. Wilson, V. M. H.

BY way of commencement, let us consider what is probably the most difficult of all things to deal with, namely, a steep sandy or gravelly slope, such as is found here, there and everywhere throughout this broad land but more abundantly near the seashore and in regions where a sandy soil predominates. As often as not on an estate and occasionally near the house is an old sand or gravel pit. Also it frequently happens, if the estate abutts on a river, that the banks are of loose soil and constantly moving under the pressure of the river's current. Such places are known to most of us and present problems of no mean order. Where bare sand and gravel are exposed and movement is frequent or intermittent the first thing to do is to find ways and means whereby the sliding can be stayed. Some people resort to terracing by means of pilings, but this gives an artificial appearance until overgrown with plants.

In the warm temperate regions near the

sea, sand dunes, for example, may be kept in place by the planting of Marum Grass (*Ammophila arundinacea*) which acts as a sand binder. This, however, while splendid for holding the outer bulwarks of sand hills in place, is of little value to the garden builder, except inasmuch as it protects the land behind. Inland where salt is absent from the sand this grass has no value and other material must be used. In the Lake Forest region and elsewhere on Lake Michigan there are problems of this nature and the same is true in the neighborhood of Newburyport, Massachusetts, on Cape Cod, Long Island, New Jersey and in a hundred and one other places. Those familiar with the native vegetation when making a motor tour or even a railway journey up and down or across the country and using their eyes can recognize a number of native plants valuable for binding sand and gravelly banks. Unfortunately, so few who garden have intimate knowledge of the

native woody plants and so are unable to take advantage of the lessons Mother Nature demonstrates on every hand.

It is for those not well versed in a knowledge of the country's flora that this and following articles are intended. One other phase must be mentioned; owing to the vast size of these United States it is impossible for any one writer or any one article to deal exhaustively with any one subject, climate more than soil being the dominant factor. I remember some thirty years ago being driven over the Golden Gate Park by that grand old nestor of California horticulture, Mr. John McLaren. On the sandy seashore and dunes that face the waves of the Pacific he was then busily engaged strewing farmyard manure over the sand and ploughing it in for planting Eucalyptus. It seemed impossible—nay, ridiculous—to attempt to make a park worthy of San Francisco in a site so arid and barren, but Mr. McLaren knew his business. Within ten

years he had a magnificent grove of Eucalyptus, forming an excellent sand break, and behind its shelter a rich collection of miscellaneous shrubs were thriving.

I know of a place in northern Massachusetts abutting on the Merrimac River where the owner had what appeared an insuperable difficulty inasmuch as the site on which his house stood dipped sharply to the Merrimac River, the bank being of moving sands. As the current set that way hundreds of tons of sand were washed away each year and the problem before him was, would the river succeed in eating away the bank so as to endanger the foundation of his home? Thoughtfully considering the matter, he hit upon a practical and ingenious solution. He cut Willow staves, each six or eight feet long and of the thickness of the wrist, and drove them into the bank at an acute angle. They were thickly and irregularly placed. The result was that while many died, a sufficient number took root, made growth and stayed the shifting of the sands. As soon as this was done other material was planted among them. This was done some twenty years ago and today he has a bank covered with bushes and low trees which hold the sand firmly in position. What this thoughtful and determined gentleman did can be done by others who have similar problems to solve.

The White Willow (*Salix alba*) is particularly useful for such a purpose, since stout sticks driven into the ground take root readily and grow rapidly. The branches may be pollarded and kept within prescribed

(Continued on page 130)



The more prostrate forms of the Cotoneaster form an effective and handsome binder for slopes. Other good woody plants that will accomplish the same double purpose are *Rosa multiflora*, *Rugosa* Roses, *Lespedeza* and *Juniperus conferta*.

Among the smaller flowering trees are several which succeed well on slopes and, besides helping to hold the soil with their roots, make a brave display in their blossoming season. Especially worthy in this group are the Flowering Crabs

EDITOR'S NOTE

It rarely happens that garden builders have ideal sites wherein to plant all their fancy desires. In almost every garden there is some place or other that presents a problem calling for special treatment and for special material. Sooner or later the problem is solved, since there is material suited for virtually all conditions and any and every position. To help its readers *House & Garden* will present a series of articles, of which this is the first, discussing particular material for use in special and peculiar places



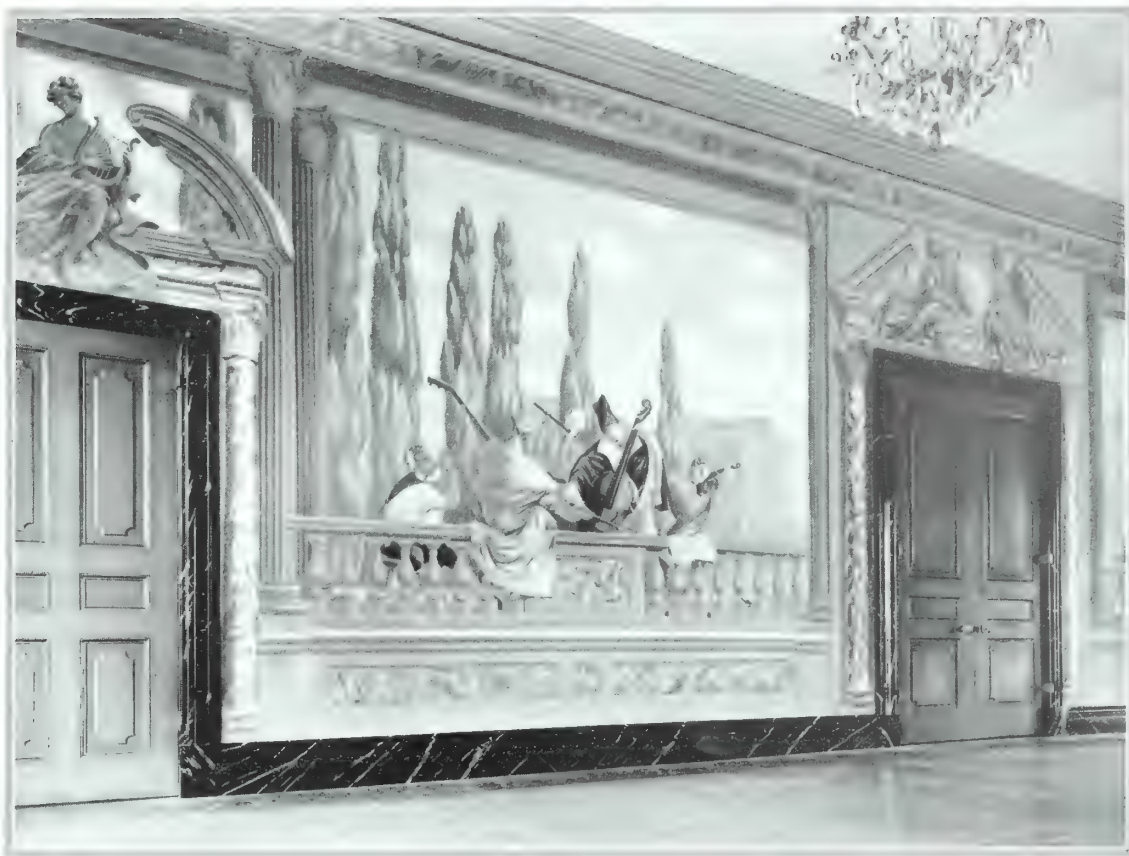


In rooms where there is little chance for interesting furniture arrangements, some form of decorative wall treatment should be used to give life and interest to the scheme. This method appears in the ballroom in the London residence of Mrs. William Payne Thompson where the outstanding feature is the background painted to represent a Venetian fête. All architectural elements with exception of doors and fireplace frame are painted in a manner to simulate gray stone, green bronze and rose marble. Gardner Hale was the artist.



**Murals By Gardner Hale
Adorn A London Ballroom**

As the room measures 55 by 25 feet by 15 feet high, the figures are three-quarters life size to give an impression of human scale. Panels are in natural colors in the pale tones of a sunny day, and the ceiling represents sky continuing the tints of the background. At the top of the opposite page is a charming panel depicting the guests arriving in gondolas, with a view of a wide lagoon beyond; the overmantel shown in the illustration below this is a brilliantly executed panel simulating architecture and sculpture in recessed niches and reliefs



Painted Panels Portray Venice In Festive Mood

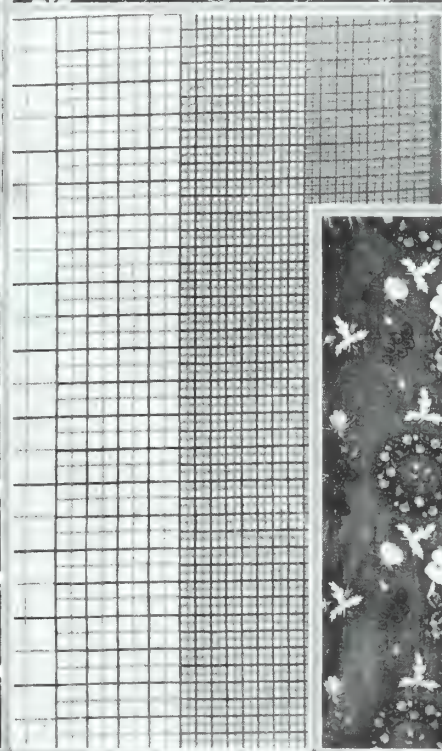
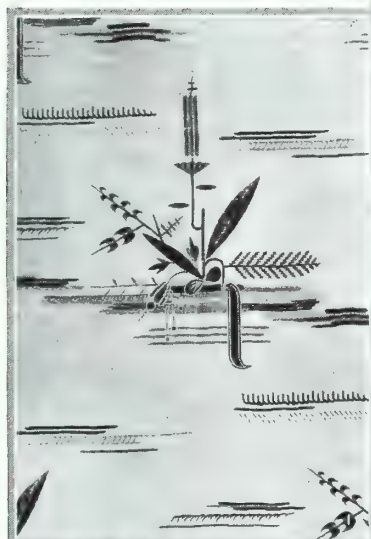


FIG. 8. MARY

New upholstery materials show a pleasing roughness of texture. Fine brocades, satins and damasks predominate, particularly in antique finish. Linen in rough coarse weaves is also outstanding. Blue is the leading color in curtain and upholstery fabrics. 1. Damask with slightly rough surface has gold eagle, wreath and stars on blue, red or green ground, or green on gold. A distinguished fabric for Federal or Empire decoration. Rose Cumming. Because of the growing interest in white rooms, white and off-white fabrics are in demand. 2. A charming brocade for the white decorative scheme, ivory ground, design in pale tints of green, tan and coral. Walter Johnson. 3. Striking waterproof material for sunroom or outdoor use, brilliant colors on brown, copper or green. Ruth Campbell Bigelow. 4. Striped linen with rough surface to give hand woven look, tan with raised threads in brilliant colors. Rose Cumming. 5. An effective modern design in mohair damask adaptable to contemporary or period furniture. Jade, copper or blue. Margery Sill Wickware. 6. Heavy linen, pale tan on a copper, green on brown ground. From Ruth Campbell Bigelow. 7. Silk and linen mixture, green, rose red or blue ground, contrasting stripes. Macy's. 8. Damask, rose, green or gold with ivory pattern. From Macy's.

Eight New Materials To Cover Chairs And Sofas





Don't Be Misled

Chintz continues the outstanding material for curtains. Dark grounds predominate. Six new chintzes, as well as a brocade and glass curtain net, are shown on this page. 1. Brocade in pale yellow, rose and silvery blue, suitable for modern or 18th Century furniture. Frances T. Miller. 2. Fine glazed chintz with 18th Century pattern in natural colors on blue, red, eggplant, green or peach grounds. Walter Johnson. 3. Tiny shuttlecocks pattern a moderately priced glazed chintz with plum, brown, black, green or yellow grounds. Delightful for Early American or French Provincial rooms. 4. Floral glazed chintz, Victorian in feeling, red, blue, gray and tan on cream. This and number 3 from Hammond & Taylor, Inc. 5. Decorative cotton lace for glass curtains in Provincial French or Colonial rooms. McCreery. 6. Plaid design on glazed percale for curtains, covers, or dressing tables. Mauve, orange, blue, yellow, green, rose or red on white. Chintz Shop. 7. Graceful plumes in pastel tints decorate a semi-glazed percale with dotted peach, blue, citrine, mile, gray or orchid ground, a charming design to combine with 18th Century decorations. 8. Glazed chintz, delicate wreaths in soft colors or wire or off white grounds. This and the feather design are from the Chintz Shop.

Curtain Fabrics For The Fall Decorative Scheme



Photo, G. H. H.



(Top, left) Early in the year the stock plants which were saved from the preceding crop are started into growth in the greenhouse benches. It is from these that the cuttings are taken which, in the following autumn, produce the supply of bloom. (Top, right) As soon as the new growth has become sufficiently firm the cuttings are made and assembled according to variety. The next step is to set them in the propagating bench where they root quickly.

(Above, center) Chrysanthemums are handled in various ways, depending on the bloom effect which is sought. In this case sprays of moderate sized flowers were desired, so the top of the growing cuttings were pinched out to induce numerous side branches. Little or no disbudding was done, so even each small branch carries several blooms. (Above) Other methods are to grow the plants to single stems, each bearing a single large flower, or to allow each plant to develop several blooms. In both cases, of course, the results are secured by varying degrees of pinching and disbudding while the plants are making their growth. The height to which a Chrysanthemum grows, and the weight of their blooms, necessitate taking of each plant



(Above) The newly cut stems should be immersed in water and kept in a cool place for ten hours or more to insure their lasting properly when arranged in vases for the house. The type shown here is the Pompon, adaptable to many different decorative effects alone or in combination with other kinds of flowers. (Left) Another method of insuring straight stems is to train the stalks on individual cords suspended from the roof of the greenhouse and secured by short stakes thrust into the soil. The photographs on this page were taken in the greenhouses of Mrs. George W. Perkins, Herbert N. Straus, Payne Whitney and W. L. Ward. It is by these methods that the magnificent Chrysanthemums of many colors and forms in the florists' autumn windows are produced.

How Fine Chrysanthemums Are Grown

Questions Readers Have Asked And Our Answers To Them

I WONDER if you will help me select and locate shrubs, garden and garden decorations on the 50' x 127' lot as shown by the enclosed sketch. We have made no decisions regarding location of sidewalk to the front entrance nor around the house and to the garage, feeling that its location would depend on the style of landscaping used.

Off-hand I think the walk should go around the north side of the house with an entrance to the front door coming from the side, as the light pencil line shows on the sketch. It appears to me that if a walk was put on the south of the house it would leave a very narrow strip of lawn between it and the neighbor's hedge.

L. G. G.

A plan for the development of your property is enclosed herewith, made after a careful study of your inquiry and sketch. In the matter of plant material we would advise the use of flowering shrubs, with a few Pines where height is needed to screen out an objectionable view or feature. Such plants as Forsythia, Viburnums, Spirea and Deutzia would serve admirably for all planting indicated. The layout is self-explanatory and should be quite simple to execute.

We would advise planting the Pines during August and the shrubs during October or early November. All stock should be kept well watered until the ground freezes.

As a reader of House & Garden I feel that without the advice from its decorators I am unable to select a color scheme for my little kitchen. We want to paint it—walls and trim, recurtain it, and in general, do it all over. What wall color would you suggest for this small kitchen with southeast exposure? What color should we paint the table and chairs and the floor? Will you kindly suggest two color schemes, with furniture, curtains, etc.

A. M.

You might paint the walls and wood trim of your little kitchen robin's egg blue, with furniture and inside of the cupboards painted red. Use red checked gingham curtains with this scheme trimmed with white rick-rack braid, red and white oilcloth and black and white linoleum. Cooking utensils are now available in red enameled ware and there are charming paper shavings printed in red on white.

Another interesting combination is primrose yellow walls with apple green woodwork, green painted furniture, and curtains of plain yellow linen, edged with green cotton tape. Or you might cover the walls in an oilcloth fabric which is now developed in excellent designs in all the wanted colors. These were shown in the January issue of House & Garden. There is a particularly effective pattern of large modernized flowers in yellow on white that would fit in well with this green and yellow scheme. Use dark green linoleum for the flooring and aluminum cooking utensils.

I AM sending you a rough drawing of a little cottage into which I am going to move and I wonder if you can give me some suggestions

for decorating it as I want it cheerful and individual.

I have the following pieces:

For Dining Room

An old drop-leaf dining table in walnut
Old walnut chairs with needlepoint cushions
A walnut chest of drawers
An old walnut corner cupboard

For Bed Rooms

One old hand-carved maple four-poster bed
One walnut chest of drawers
One walnut three-quarter poster bed
Two hooked rugs

For Living Room

Several old walnut chairs (straight)
A walnut drop-leaf table (small)
Two end tables (one tilt top and one spooled table)

I have to buy rugs and more furniture, as you can see, and I should like suggestions for each room for furniture, curtains, rugs and color scheme.

L. H. M.

We think your cottage can be made charming and unusual with the old furniture you now have as a starting point.

You have enough furniture for the dining room as the chest of drawers can take the place of the conventional side board. Here it would be interesting to use a reproduction of an old-fashioned wall paper in rural scenes, in yellow, soft greens and pinks. Use curtains here of plain yellow glazed chintz or linen bound in deep rose, and either a plain green rug or hooked rugs.

One bedroom might be furnished in the Early American manner, using your maple four-poster bed and hooked rugs here. You will have to add a maple chest of drawers, one or two straight chairs, a small overstuffed chair, and, if there is room, a draped dressing table. Use an old-fashioned paper here with a buff ground and small motif in apple green. There are many such papers on the market but care must be taken to select one with a design in the informal cottage spirit. A paper of this type was shown in the April 1928 House & Garden. Curtains might be green organ-die to the floor, trimmed with wide pleated or fluted ruffles. Drape the dressing table in green and peach chintz and use this material also on the overstuffed chair. Hang the four-poster bed with the chintz, using a spread of peach sateen scalloped and bound in green.

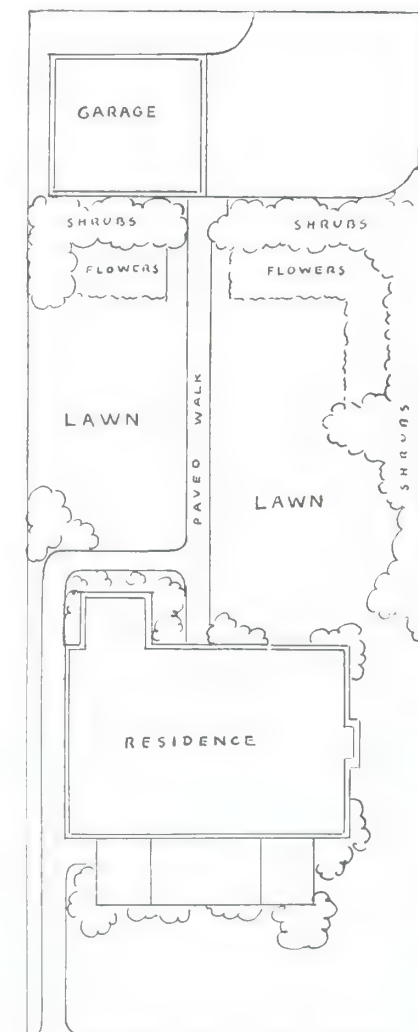
The walnut furniture might be used in another bedroom where you also should add a straight chair and an overstuffed chair. Paint the walls a light tan or putty color, with a line of red in the moldings. Curtains of chintz with a putty ground and flowers in soft greens, reds and pinks are effective against these walls. Use the chintz also for valance around the top of the bed. The spread can be of tan sateen or poplin bound in red. Use a plain dark tan Wilton rug.

In the living room you need a six-foot overstuffed sofa of the Lawson type, one or two overstuffed chairs, and a desk or secretary. The walls here might be pale gray blue, with hangings of peach colored chintz. There are many chintzes with peach colored grounds, as well as plain peach colored glazed chintz. Cover the sofa in the chintz or a copper colored top, one chair in a deeper blue material than the walls, another in yellow and use an egg plant colored rug on the floor.

I AM considering decorating my bedroom and the more I have thought about it, the more I am in a quandary. I can't buy everything new to start with, so I am coming for help.

The room is a northwest bedroom, twelve by sixteen feet and has three windows and two doors. It is papered in a small striped gray and white Colonial paper, the trim is in egg shell white

(Continued on page 134)



The landscaping for a suburban property measuring 50' x 127', as developed by House & Garden's Readers' Service on the basis of a sketch and information sent in by a subscriber. The inquiry and the answer are both given in the adjoining text

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(Okra)		

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Regency book table, circa 1815. Shelf edges and supports are of burnished brass, with pineapple finials. Shelves are of broadly grained mahogany veneer surrounded by a counter-grained, mahogany banding at edges. Courtesy of A. E. Richardson, Esq., F.S.A.

Regency Furniture

(Continued from page 77)

Classic impulse toward elegance. The individual differences and the frank combination of mixed precedents gave the furniture its freshness; the freedom from stereotyped sameness made it stimulating.

The Regency era was a period of rapid change and new material conditions, and the furniture reflected it. It was an era of experimentation and of meeting new requirements. It was modern, it was unafraid, it was ambitious. It was restless, it was keen for novelty as well as beauty, it had to make the most of limited resources, it had to devise new expedients, and it attacked the task with a confident and blithesome ingenuity savoring of our present age. Its modern outlook and the fruits of its attitude create a bond of sympathy with our own day.

One of the most fascinating examples of this new spirit in furniture design is the mahogany bureau-bookcase whose drawer fronts and frieze are inlaid with narrow bands of ebony. The era had a keen appreciation of the decorative quality inherent in the color and texture of natural materials. It likewise recognized the effects to be had by combining and contrasting varied materials. The mahogany of the bureau-bookcase is its natural mellow golden brown in color. The cabinetmaker omitted red stain from the finish, let the wood speak for itself and then used the ebony inlay as a foil. For sparkle he depended on the burnished brass mounts.

The Regency era was also a period of assimilative cosmopolitanism and much of the furniture showed it. The

ebony inlay is Graeco-Roman in character; the circular pulls on rosette plates are 18th Century French; and the Sphinx-head capitals of the side columns are Egyptian—a pleasant "modern" tribute to the newly-awakened interest in Egypt through Napoleonic agency. The designer saw no impropriety in combining the different elements in one piece. Incidentally, he made it thoroughly English as well as thoroughly charming in appearance.

Amongst the materials whose diversity of color and surface appealed so strongly to Regency furniture makers were metals. They saw what a valuable accent or foil metal could be in conjunction with wood. Rosewood had just come into favor as a cabinet wood and their brass inlay on a rosewood base was a thing that still delights us. Their metal combinations with other woods were no less successful. The little mahogany veneered magazine table with burnished brass edges, legs and pineapple finials betokens an absolutely modern appreciation of metal's place in furniture design. The mahogany, be it noted, is a rich golden brown in color and not stained red.

When metal was not available, the furniture makers did not hesitate to approximate its effects by paint and gilding. They realized, too, the pleasant results derivable from a combination of metals. Some of the *torchères* and other decorative accessories were painted black to resemble wrought iron—even the construction and proportions were imitative of iron—and

(Continued on page 120)



Regency window seat of beechwood, painted black with gold decorations, circa 1810. The front is concave and sides have been splayed so that they can fit into window reveal

Gorham presents

"THE HUNT CLUB"

The distinguished new
1931 Sterling inspired by
the traditional elegance of
the Hunt Breakfast



Masters of these Famous Hunts

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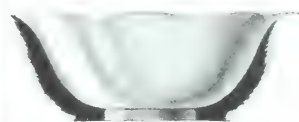
... are now using the "Hunt Club"
Sterling in their beautiful country estates



The New "HUNT CLUB" Sterling
is as smart for the intimate
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Coming home after the hunt at Harford—
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Like the ceremonial of the hunt, Gorham's new "Hunt Club" is in the high tradition, inheriting from the elegance of silver created in the days of great manors and princely hospitality. Yet its clear, cool simplicity of line is as unimpeachably modern as the smart men and women who today ride to hounds.

When you see the "Hunt Club" Sterling at your own jeweler's, you will appreciate the elegance of decorative detail—notice in each lovely line the mark of the master... in subtle, long curve of knife handle... lovely contour of spoon bowl... delicate fluting of stem.

Yet Gorham's "Hunt Club" is quite within your means, for a complete service for eight may be bought for only \$227. Beautiful hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.

Your own jeweler will gladly give you a beautifully illustrated 18-page booklet, "The Hunt Club," showing all the popular pieces in the new 1931 Gorham Sterling. Or send this coupon to The Gorham Company, Dept. J-2, Providence, R. I.

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Mahogany bookcase, circa 1810. The corner columns, both upper and lower, are tapered and reeded. The prevalence of reeding on this piece is both characteristic of the time and also individually important as a decoration.

Regency Furniture

(Continued from page 184)

in carved ornamentation was gilded to resemble brass or gold. Nor were they blind to the beauty of old bronze. The Thomas Hope mahogany bookcase, seen in the far end of the library of Bosc House, has bronze-patin supports and moldings. But, if they could not have the bronze to make sofas and tables and chairs—as did the old Pompeians—and gold to deck them with, they could paint their wooden sofas and tables and chairs dark gray-green, like antique bronze, and crown the carved ornament with gilding. With the painted and gilt chairs with broad upholstered topsides.

The Regency era, in spite of its material refinements and the polish of its manners in certain respects, was marked by a bitter streak of conservatism. Some people affect to see

a reflection of this trait in the furniture of the period. Perhaps they can. They could certainly find intrinsically bad and vulgar furniture in every episode of furniture history, just as certainly as they could find vulgarities in every walk of life, in every epoch. But it is sheer nonsense, and grossly unfair, to brand the whole furniture production of an era because it included a few extravagant aberrations. As convincing proof of typical Regency refinement, what better evidence could be desired than the bureau-bookcase already mentioned; the mahogany bookcase with reeded corner columns and veneered doors; the caned window seat with splayed ends; or the black and gold music stand, either a relic from Holland House or a contemporary replica.

Time Comes Over The Wire

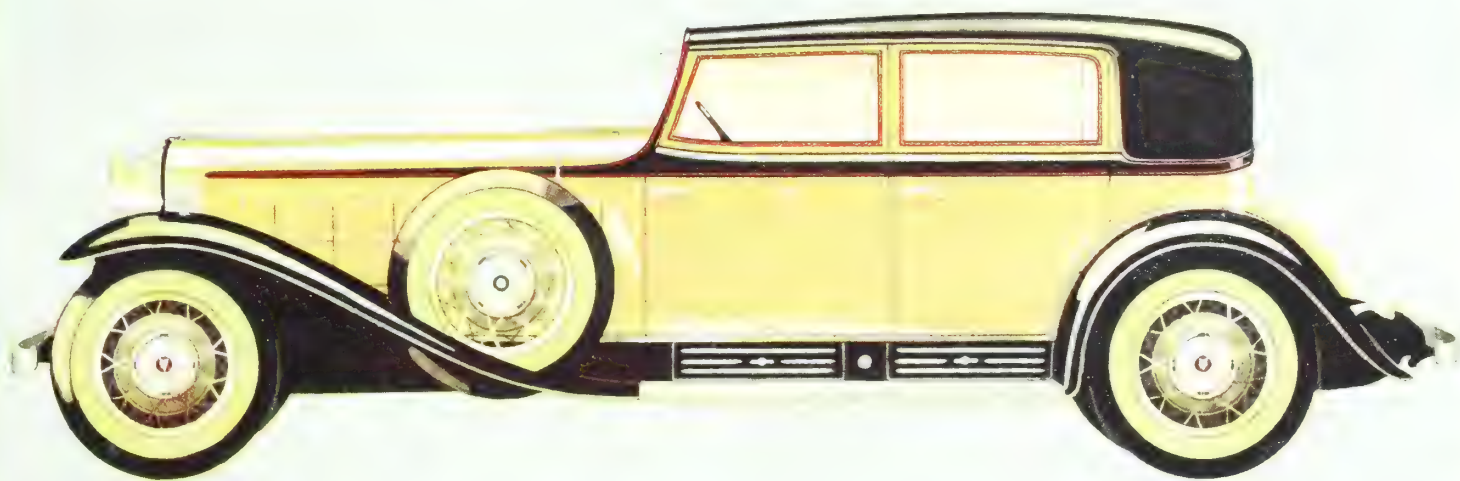
(Continued from page 184)

in fact, as you may happen to wish. The very loveliest designs, reproductions of the work of old clock-makers, have been chosen by manufacturers to house the electric mechanism. Even the lower-priced models are copies of authentic designs. In the selection of electric clocks reproductions of such famous old cases as the "Simon Willard" banjo clock, the "Ellsworth", a reproduction of an original in the famous Ellsworth collection, the "Act of Parliament", so named from the five-shilling luxury tax paid on clocks by Parliament in the 18th Century, and other old cases have been included.

Chime and strike features, too, are offered in a wide group of electric

clocks. There is the same variation in chime and strike construction in the electric clock as in the non-electric clock of similar quality. The most beloved chimes are those of Westminster, Canterbury and Whittington chimes, too, may be had. In some types, both Westminster and Canterbury chimes may be had in one clock, either of the chimes being put into operation by the tick of a small lever.

Many features enter into the decorative quality of a clock, adding to its beauty and, incidentally, causing the price to mount. These decorative details, like the setting of a jewel, the carving on a piece of furniture or the etching on metal, lend great beauty.



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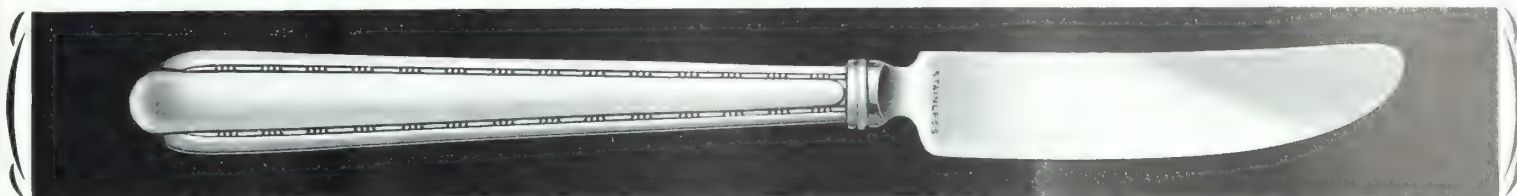
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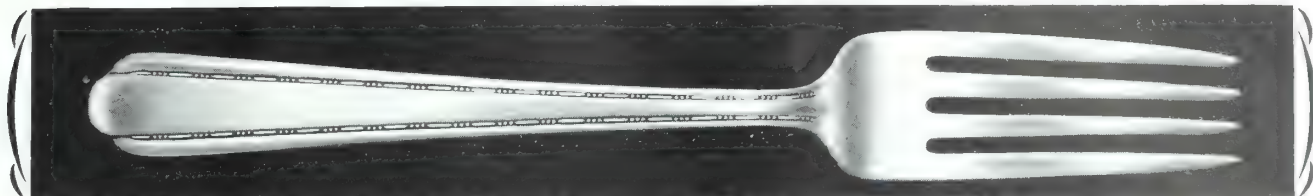
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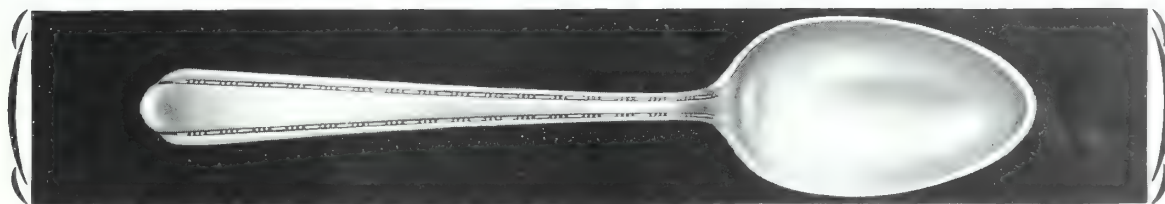


The new Melody dinner knife

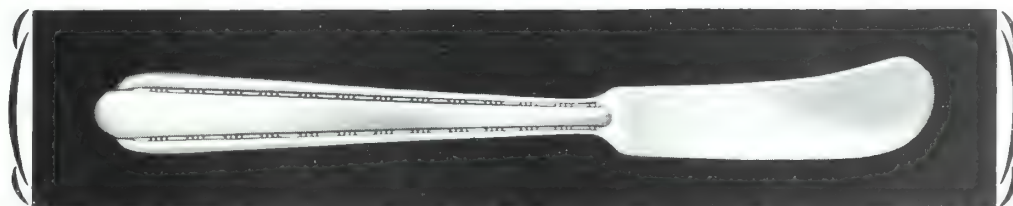
Melody



The Fork — dinner size



The Teaspoon's perfect contour



The new Butter-spreader

Illustrations about 4/5 actual size

LIKE a guest in your own home—with the same friendly-critical and appraising eye—feast your gaze upon this, the newest of all designs by notable American silversmiths.

Picture it upon your own table . . . the same rhythmic flow of line that gives the simplicity of modern design its kinship with beautiful poetry . . . the lilting charm of music set in

silver! This is the new pattern in the finest quality of silverplate, the hit of the year and the years to come, by Alvin.

And its name is MELODY!

The new MELODY pattern, here presented by Alvin, will give your table settings the enviable distinction of silverware that is as smartly modern as your very latest cloth and crystal.

Here's the new knife for meat courses with its stylishly sensible long handle and shorter blade. You'll find bouillon spoons and butter-spreaders in new and more pleasing contours . . . and all the standard pieces, each one beautified by the magic of the MELODY design and the precious quality of Alvin craftsmanship. Write for a free portfolio of all Alvin patterns in fine silverplate.

FREE GIFT CONTAINERS

At jewelers' and silverware departments, coast to coast, you may select complete sets of silverplate in famous patterns by Alvin, packed in a wide variety of beautiful and useful gift containers that are *free*—mirror-lined boudoir box for use as make-up kit or hosiery box, smart writing case, chests, serving trays, mirror trays or large breakfast-in-bed trays with folding legs. In any pattern: set of 26 or 29 pieces, \$33.25—set of 34 pieces, \$43.50—set of 50 pieces, \$64.00. See address below.



SEND FOR THIS NEW BOOK

"*The Crowd Comes to Our House*" is a gay, glamorous little book, inspired by the modern fashion of entertaining informally at home . . . It's full of ingenious ideas for planned or impromptu parties, with special menus and mouth-watering recipes by famous food experts. Beautifully printed, smartly illustrated, a rollicking road-map to success in planning parties for four or forty! Sold by Alvin dealers or sent for a postpaid or receipt of twenty cents (dimes or stamps). See address below.

For free portfolio of patterns and prices, names of local dealers (or the new book), write to
THE ALVIN CORPORATION, SILVERSMITHS, DEPARTMENT H-9, ELMWOOD STATION, PROVIDENCE, R. I.



This Wheel Chaise=Lawn for

Luxurious Comfort

THIS appealing design presents a new and very distinctive type of Solarium furniture which can be rolled easily to the lawn. It is all-rattan construction, natural finish, decorated with bands of French enameled cane in contrasting colors. The upholstery is an imported fabric chemically treated to resist water. Light of weight, but sturdily built—the curves are so designed that it is absolutely impossible for one not to relax in perfect comfort.

The arm chair illustrates a new suite which we have named *Sleepy Hollow* and demonstrates again the Sons=Cunningham preeminence in style design. The materials and decorations are similar to those employed in the chaise-lawn, and the comfortable cushions are



No. 6830

Upholstery provided by U.S. Letter's Patent

likewise channelled. Such a suite will give your Sun Room an irresistible smartness and charm.

Sons=Cunningham furniture is built for those who seek originality of design, the finest quality of materials and workmanship, and unusual upholstery combinations. It may be seen in the most representative display of designs and color combinations in the Sons=Cunningham Showrooms, where you are cordially invited to call. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

383 MADISON AVENUE / NEW YORK
at 46th Street



DRY, DUNYEA

Above is a corner of Mrs. Dodge Sloane's living room, another view of which appears on page 85. This view shows an effective arrangement for a corner with walnut card table and chairs and black lacquer cabinet. Diane Tate and Marian Hall, decorators

Furniture In Living Rooms

(Continued from page 69)

fortably, with good reading lights at hand and convenient small tables or stands for books and smoking accessories.

The second center of interest is the long side wall space which is the easiest portion of a room to furnish. This may contain a secretary, or sofa group with end tables, or commodious living room table for lamps, books and magazines, or the purely formal arrangement of console and mirror, flanked by matching chairs. If the piano must stand in the living room, it is best placed in either this long wall space, with the curved side towards the room, or at either side of the entrance door in a corner where its considerable bulk will not appear unduly prominent.

Thirdly, there is the window group which should include comfortable chairs, or sofa, or long bench. Windows make effective backgrounds for furniture and where space must be conserved, a sofa or desk may be placed against the window, a particu-

larly fortunate arrangement if there is a shallow bay. In town, where there is no garden view or wide sill for pots of flowers, plant stands placed in front of windows add a pleasing decorative note to the room.

Finally, it is a good plan to keep the center of the room free, as grouping the furniture on the sides and ends creates a feeling of more space. Avoid useless small tables and stands that mean nothing and only give the room a restless look. Use only the pieces necessary to comfort and convenience, place these where they will be most useful, with an eye to symmetry and balance in the arrangement. With the addition of an interesting color scheme and decorative accessories, your room will be essentially livable as well as pleasant to the eye.

The sketches and photographs accompanying this article illustrate various ways of placing furniture in a living room. If you have any further problems, write the Readers' Service of House & Garden.

White In A Berlin Apartment

(Continued from page 81)

silk fringe, and in this home the coffee or tea service was always of old Meissen or Royal Berlin ware. A white Chinese bowl holding a gray-green Cactus was also kept on the table, while on the window shelf were jugs of old white faience filled with white Cosmos silhouetted against curtains of white raw silk, finished with a gold edge and tassels of carved and gilded wood. For the side wall decoration, a group of carved wood con-

soles in dull old gold were arranged to hold pieces of porcelain—a treatment characteristic of the rococo period. Beside the settee a low coffee table with a top of old white tiles softly patterned in color held a white porcelain vase filled with white Dahlias.

So far the important color notes were delicate whites and golds. Now we come to the deeper golden note

(Continued on page 124)



Georgian Elegance is Truly Expressed in Orinoka Draperies of Rich Brocade . . . Guaranteed Colorfast

MOUNT VERNON's broad lawns roll to the Potomac still, and Monticello crests its "little mountain." . . . In these and many other famous Eighteenth Century houses we have a faithful picture of a romantic and a decorative age. It is not surprising, then, that the Georgian style in architecture has become the most popular in America today!

But the complete beauty of the Georgian or Colonial interior depends on more than paneled walls and classical detail . . . much more. Hangings and upholstery, too, must reflect this spirit of cultured elegance. And Orinoka gives you fabrics in charming harmony. The wide, deep windows of the drawing-room may be curtained with rich brocade which will fall to the floor in stately "organ-pipe" folds. Graceful Queen Anne chairs will take an Elizabethan damask, patterned attractively with birds and branches, or antique velour in a soft, old shade. Case-ment curtains may be of the sheerest Raylawn gauze.

It is reassuring to know, as you plan your decorations, that Orinoka colors are enduring. However subtle or brilliant the tints, they will keep their original depth. Your carefully considered color values will be permanent, for these materials are woven of hand-dyed threads, treated by a special process. They cannot fade. And every purchase of Orinoka Colorfast Fabrics is protected by the guarantee which you will find attached to every bolt. The Orinoka Mills, 183 Madison Avenue, New York City.



An Eighteenth Century Georgian room shown in the 1930 Orinoka booklet

Orinoka Colorfast Draperies are Guaranteed Sun and Tubfast

Back of every yard of Orinoka Sunfast Fabrics you buy stand The Orinoka Mills with this assurance: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace with new goods or refund the purchase price." Look for the guarantee tag on every bolt.



Send 20 cents for a Full-color Booklet of *Nest Interiors*. Hope Harvey, well-known authority on interior decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. If you would like a copy of the booklet, enclose 20 cents (in coin) with the coupon.

Orinoka

DRAPERIES . . . COLORS GUARANTEED
SUN AND TUBFAST

THE ORINOKA MILLS

183 Madison Avenue, New York City

GENTLEMEN: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents in coin.

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Make that
Sunny Room
into a
COOL HAVEN
of
AIRY COMFORT



"KANE QUALITY"
VENETIAN BLINDS

A New Note in Window Treatment



"Kane Quality" Venetian Blinds make sunny rooms cool and comfortable by diffusing glaring light into mellow softness yet admitting all the air desired. This comfort control is accomplished by simply adjusting the slats to any of several positions. In sun porches and living rooms they offer new comfort and a new modish decorative note. In bedrooms they offer the utmost privacy with windows open. They solve the children's afternoon nap problem by allowing perfect ventilation in practically darkened rooms.

"Kane Quality" Venetian Blinds are furnished in any desired color. They make for comfortable living and add distinctive smartness to any windows. They are easy to keep clean and will last indefinitely, for they are made of fine Port Orford Cedar.

Write for beautiful free booklet telling how "Kane Quality" Venetian Blinds will transform your home or for one about "Kane Quality" Rustless Insect Screens, famous for over 40 years.

KANE MANUFACTURING COMPANY

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Please send free illustrated book on
Venetian Blinds, ☐ Rustless Insect Screens.

Name _____

Address _____

City _____

State _____

Questions Readers Have Asked

(Continued from page 124)

will easily and naturally step from one block to another. For each block we would dig out a space slightly larger than the block itself and four or five inches deep. This can be filled with steam cinders or coal ashes to the extent that when the block is placed it will protrude only slightly above the surface of the ground. Of course, the cinders or ashes are to be packed down before laying the concrete slab.

Try to obtain a rather picturesque but not too theatrical effect in the locating of the slabs. The space between slabs may be planted to low-growing flowers if you prefer them to grass.

I AM very anxious to obtain all the information possible concerning log cabins, construction, material, etc. and would greatly appreciate any data you might have regarding same or if you could inform me to whom I should write for these particulars.

R. J. B.

The best piece of literature that we would suggest for information on the construction of log cabins is a book called *The Real Log Cabin*, by Chilson D. Aldrich, published by Macmillan.

WITH a few changes the plans of a house published in *House & Garden* some months ago will coincide with my requirements for a new house. As, I fear, a considerable length of time will elapse before I shall be in a position to build, I do not yet wish to put myself into an architect's hands. Can you, therefore, give me an idea how I may approximately estimate how much the building of the house I have in mind will cost in my locality.

M. C. C.

The method in general use for obtaining the approximate cost of building a house from scale plans is by finding the total cubage in cubic feet of the proposed building and multiplying this by the cost per cubic foot of residences of that particular type in the neighborhood desired to build in.

Cost per cubic foot will gladly be furnished by any local architect or reputable builder without obligation.

To estimate the volume of a proposed house, carefully compute the area of the main building to the outside of the walls and multiply by the height in feet from cellar floor to the average height of the roof. Add volume of ells, wings and enclosed porches, and one-third the volume of open porches. Detached garages, unfinished inside are taken at two-thirds their actual volume in cubic feet. The total volume as it is shown by the adding together of these figures may be used for estimating the approximate cost of building.

The cost of small houses of good quality is apt to vary from a minimum of 40¢ per cubic foot in the low cost areas to a maximum of around 60¢ in extreme high cost districts.

Figures obtained in the fashion outlined above are, of course, very approximate and should be checked as

soon as final plans and specifications have been obtained by submitting them to a builder for a complete estimate.

I AM very much interested in the Modernist House, pictured and described in the January issue of *House & Garden*.

I understand that this theoretical house has no definite cost, but I should like to know the minimum price for which it can be built in Nashville, Tennessee, a minimum that would, however, include standard materials, and that would not necessitate the eliminating of any of the vital factors of this modern house. I should, at the same time, appreciate your opinion as to the fitness of this house for Nashville, considering the climate and the landscape.

Our lot, which rather unfortunately we already own (if we further consider this house) is in the suburbs of Nashville, but on a main thoroughfare. Its dimensions are, approximately, 400 ft. x 300 ft., and the two sides face South and East. We considered the advisability of building this particular house with what is intended as the front facing north—which in this case, is the inside of the property. It happens that the corner part of the property is the choicest; that is, it has more trees and shrubbery (which might be an advantage in this kind of a house). But, supposing this were a satisfactory solution on our particular lot, it brings the servants' quarters on the corner of the lot facing the two main thoroughfares. Would this make it unwise to even consider this house further? (The house, I know, should face north, in order to have the principal rooms face south.)

L. R.

The editor of *House & Garden* has referred your letter to me for reply, inasmuch as I am the architect who designed the modernist house for *House & Garden*. We are pleased to learn of your keen interest in this layout.

The cost of building a house depends so much on local building conditions, as well as the individual requirements of the owner, that, without having this necessary information first-hand, it is both hazardous and often misleading to give an estimate on any building operation, even though it is only an approximate one. I have known of a case where two bids were taken on the same house for different localities widely separated, which varied something like thirty percent.

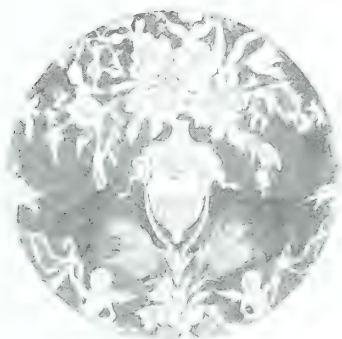
In a case such as yours, where you are seriously planning to build a distinctive house and one which is suitable to its location, the wisest procedure is to go over your housing problem, both in your home and at the site, with a competent architect whose individual style appeals to you. After the architect studies your general requirements in conjunction with the character of your site, he will then be in a position to make definite recommendations. The usual method is to prepare preliminary sketches for the

(Continued on page 130)



TAFFETA LAMPAS

Louis XVI Period
with Directoire influence



TROPICAL BIRDS perched on the branches of a fantastic tree, the urn heaped high with exotic flowers, cupids tying love knots, flowers drifting from graceful, fern-like stems; and throughout the entire design a mobile symmetry which is the breath of all beauty.

Schumacher has reproduced here a reversible lampas in a taffeta weave faithful to the inspired design of Louis Seize and the Directoire Periods.

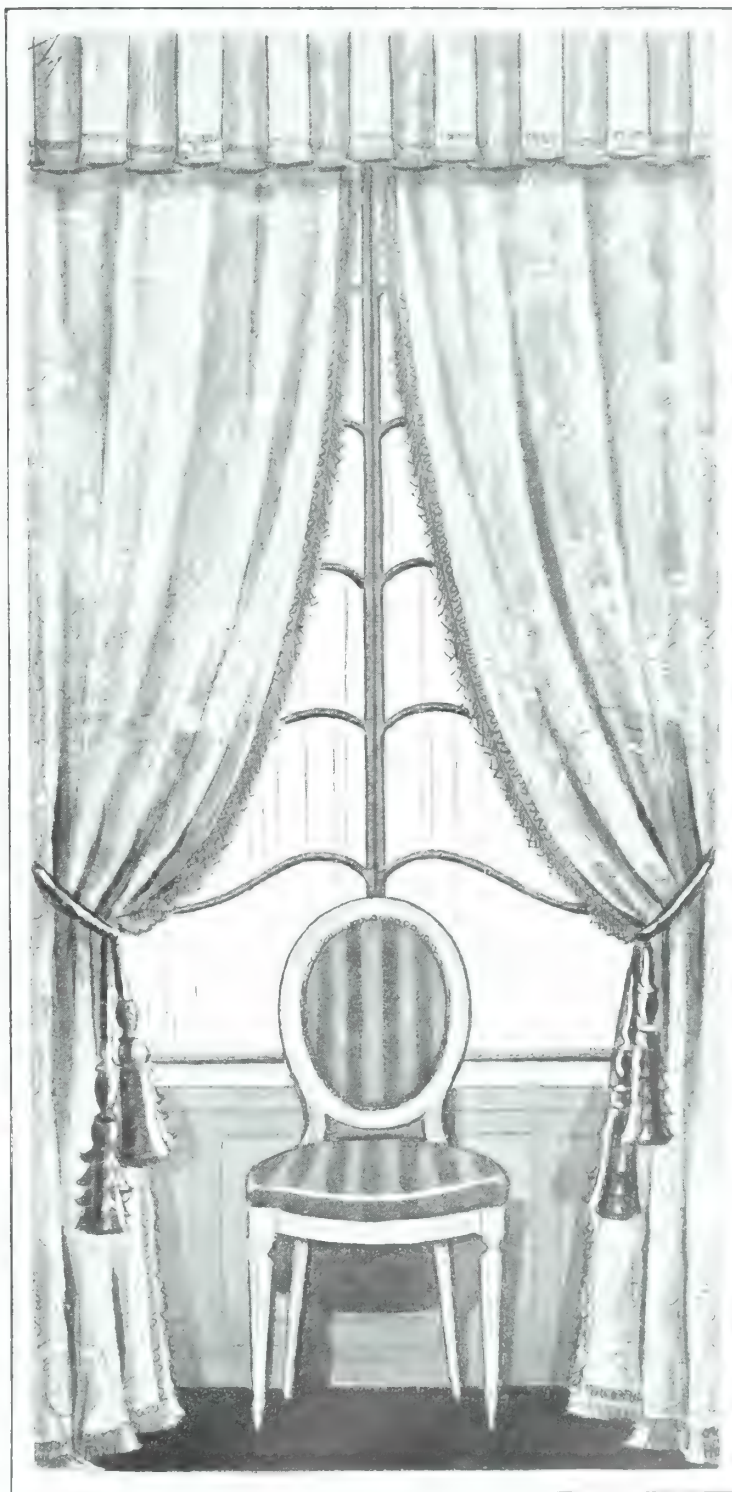
Here is a texture interestingly different from the usual damask or broche, adaptable either to the intimate boudoir or the formal drawing room. Nowhere can there be obtained a taffeta lampas of more exquisite quality or finer craftsmanship.

A Schumacher fringe and tie-backs with tassels to complement the tassel design in the fabric have been made as a finishing for draperies.

In Schumacher collections you will find authentic designs from all the illustrious periods. Schumacher offers, also, a wide range of trimmings for every type of fabric.

"Fabrics—the Key to Successful Decoration". . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent without charge upon request. Write to F. Schumacher & Co., Dept. E-9, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

Draperies of reversible taffeta lampas trimmed with Schumacher's silk fringe. Tie-backs of heavy cord with rich tassels. The fine pile carpet shown is the new Schumacher "seemingly seamless" carpet



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THE SILENCE

of the frozen north

Electrolux maintains constant steady cold, freezes ice cubes, without making a sound

A "sound picture" of the Arctic regions would reveal plenty of ice, but no sound. For there would be nothing to make sound.

And that's exactly the way with Electrolux. Plenty of ice cubes, constant steady cold, but never any noise—either when the refrigerator is new or when you've had it for years.

The silence of Electrolux is only one of its exclusive advantages. There are many more.

The operating cost of this modern refrigerator is unbelievably low. As little as 50 cents a month in some localities. And no matter where you live, the cost is usually far less than with any other automatic refrigerator—about half what you pay for ice.

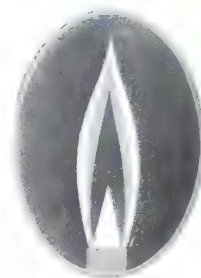
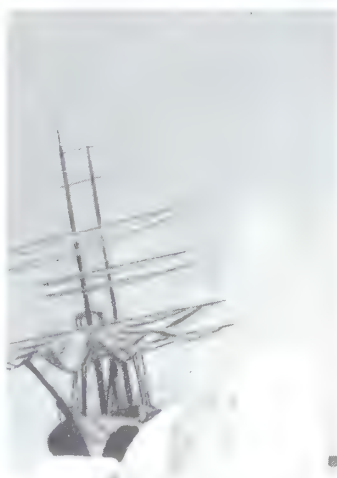
All because Electrolux has no machinery. Not a single moving part to wear, to vibrate, to grow noisy. There's no stopping and starting. The cold is constant, steady. Ice cubes freeze quickly.

And the operation is so simple. A tiny gas flame and a trickle of water do all the work. There's not a thing to fuss with or worry about. The refrigerant is sealed for life inside a rigid, one-piece steel unit. It never needs renewal. Even the tiny gas flame is safeguarded by an automatic shut-off. And you can use Pyrofax Gas where there are no city mains.

All these features have made Electrolux the choice for fine new apartments and homes the country over. Yet prices are only \$195 to \$430, f.o.b. factory. Liberal purchase terms. Many models to choose from. See your own gas company or other Electrolux distributor. And for complete illustrated information, write: Electrolux Refrigerator Sales, Inc., Evansville, Ind.

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Hostess Model Electrolux shown above has 9.2 square feet of shelf space area and makes 45 large ice cubes.

A S K T H E M A N W H O O W N S O N E



Luxurious Transportation

A tale from the *Arabian Nights* relates how the Sultan's son, Prince Houssain, secured for a fabulous sum the Magic Carpet which transported its owner wherever he might command

Throughout the centuries—since before the dawn of history—man's imagination has ever conjured up new and more luxurious modes of travel. But it has

remained for the last thirty years to provide a vehicle so silent, swift, luxurious and beautiful that the modern reality surpasses the most miraculous flights of fancy the ancients knew.

Today the man of moderate means may easily own a finer personal conveyance than kings and emperors, with half the world their slaves, could command in ages past—finer than wealth could buy even a generation ago. Packard, after

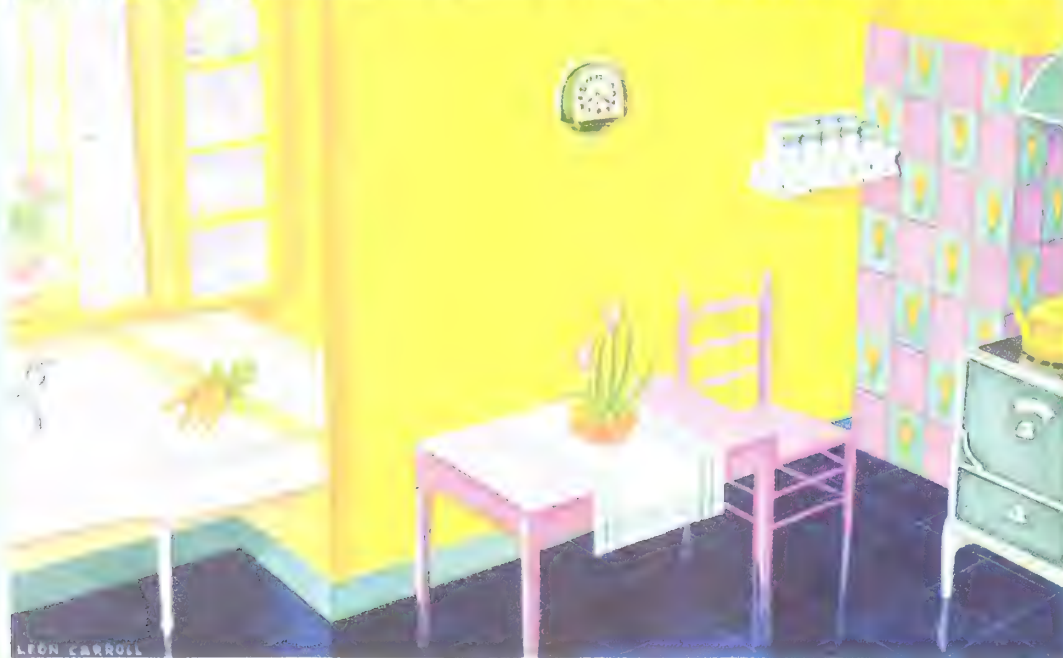
thirty years, has made today's most luxurious transportation available to all who appreciate the finest—who know that in the end it is the best investment.

For Packard builds nothing less than a Packard. And its world-wide reputation for supremacy has created a demand which makes the *price* of excellence now but little more than that of mediocrity. While long life and unchanging design make Packard *ownership* cost *no* more.

P A C K A R D



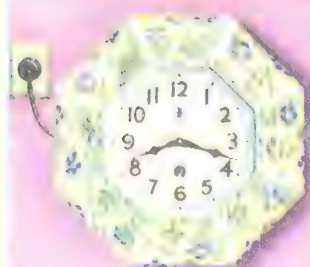
A MODERN IDEA FOR MODERN KITCHENS



CONSOLE—This little clock, which appears to be setting on its own shelf, fits flush to the wall 8-day lever (no pendulum) movement. In old ivory porcelain trimmed with green, blue or yellow. 9 1/4 inches high . . . \$6.00



CENTURY—The perfect clock for the modern kitchen. Yellow porcelain base. 8 1/2 inches square. \$5.25



CRITONNE—Electric movement, in white. Yellow porcelain base and floral flowers. First shown in 1934. \$9.50



TRIANGLES—A modern two-tone "check" clock. Electric movement. Blue and white porcelain base. 8 1/2 inches square. \$3.75

So dainty are these tinted clocks, many women consider them aptly suited for colorful sun porches and breakfast nooks, bright nurseries and "dinettes" and the less formal type of bedroom.

MILLER KITCHEN CLOCKS

Vividly in tune with the Vogue for color.

TO THE CASUAL OBSERVER, today's smart kitchens seem perfect in their charm. Gay, sparkling, they are a whirl of matching color . . . harmonious in every detail . . . *except the offending clock!* Sometimes a crude, ungainly alarm. Often a makeshift relic of other days. But all too seldom the vivid, modern timepiece that belongs there. * Every pretty kitchen has a right to a clock all its own and MILLER has created an enchanting array. Clocks, bright as butterflies . . . perky-fresh and in perfect tune with the kitchen scene. Designed in a cheerful "cottage-y" mood, these delightful timepieces are of gleaming porcelain . . . so charmingly *right* for the kitchen, so easy to keep twinkling and clean with a soft, damp cloth. * Either with the 8-day lever movement (which does away with the pendulum nuisance) or the new *electric* movement (which never be wound or regulated) a MILLER Clock may be counted upon for long service.

Always faithful to the minute it will be, and impressively true to the tradition, Miller has made it a symbol of reliable timekeeping in over a million American homes. Accompanied by a guarantee, MILLER Kitchen Clocks are to be found at the better department stores, 'jewelers', and house furnishings shops. Eight-day lever movements, \$3.50 to \$6.00. Electric movements, \$9.50 to \$11.00.

"STRIKING THE FINAL NOTE IN KITCHEN COLOR HARMONY"

. . . a delightful little folder, beautifully illustrated in color and extremely interesting to all women who are proud of their pretty kitchens. Send us your name and address and we shall be glad to mail you this booklet FREE OF CHARGE.

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Lilies of France inspired the design of this lovely glass

Alluring in its gracious simplicity is this new glass by Heisey, motivated by the lilies that knights of France bore into battle for ladies fair. To your table it brings a new beauty, delightful, indeed, for the autumn days, when the tempo of entertaining goes into swifter rhythm. Colorful, too, for you

may have this glass in rose of Flamingo, green of Moon Gleam, gold of Sahara and orchid of rare Alexandrite; or clear crystal if you prefer. And though charmingly voguish it is yours at a moderate expenditure, even in complete table services. At leading department stores, gift shops or glassware stores.

A. H. HEISEY & CO., Newark, Ohio

Heisey's

GLASSWARE  for your table



Glass Perfected Through the Secrets of 4,000 Years

In the days of King Louis the Ninth, whom they called Saint Louis, the glassworkers of France had reached such heights in their art, that glass was in vogue for the royal table. The French cherished the old, old secrets of glassmaking, many of which had come to them from the ancient Romans. The wonder of centuries-old secrets is reflected in fine, modern glass by Heisey.

Write for your copy of valuable
booklet on glassware.

Grouping two quaint periods

610



French Provincial and Early American are cousins. Each is the beautiful product of a simple people, working with the simple materials at hand. The leading decorators are creating charming rooms by combining French Provincial and Early American. The effect is much more individual than a strictly one period room.

Above is an ensemble of pieces of both periods, made by Kanné & Bessant, the leading producers of authentic reproductions of lamps, lighting fixtures and occasional furniture. The better shops in your city probably have Kanné & Bessant creations, but, if not, clip the coupon or write us for portfolio "A", telling the fascinating history of French Provincial and Early American, showing excellent examples of both periods and interesting modernistic pieces...and telling where they may be seen.

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Gentlemen: Please send me portfolio "A" and name of your nearest dealer. This involves no obligation on my part.

Name _____
Address _____
City _____ State _____

Questions Readers Have Asked

(Continued from page 126)

client's approval, after which these sketches, together with rough specifications, are submitted to a reputable local builder for an approximate estimate.

I hesitate to say, without first having seen and studied your property as described in your letter, whether or not this modernist house could be adapted to your needs, as well as to the site. However, the description which you have given of your lot sounds most attractive with its existing trees and shrubbery, which are always a great asset to a residence. The idea of a corner lot stimulates my imagination, for it usually presents unlimited possibilities for a unique development. Perhaps, with slight modifications, this particular house in question could be adapted very well indeed to this site. On the other hand, after an examination of the property it might be more advisable to recommend a design with an entirely new

layout; which, however, could possess all the charm and beauty of a modernist house which you seem to like, and at the same time contain all its modern and convenient features.

Although I have never been in Nashville, other than having passed through it on the train, I am more than convinced that this type of house would harmonize beautifully in such a locality.

I should be glad to go over your problem in a general way in Nashville, at a time mutually convenient, if you wish. Should I be engaged as the architect to design your house, you would be credited with my preliminary investigation fee, whatever it amounted to. This investigation could probably be done nicely in a day or two. I should be pleased to hear from you further in regard to your proposed plan. I regret very much that I cannot give you more definite information at this time.

(Signed) FRANK KIALLY

Shrubs For Banks

(Continued from page 109)

ponded. After they have served the purpose they can be cut completely away, then work to make a foundation and having done this they may be replaced with the Gray Birch (*Betula populifolia*) is another useful tree for the same purpose; if planted among the Willows. The common Pitch Pine (*Pinus rigida*) of New England is also an extremely useful tree for the same purpose. In color, the Jack Pine (*Pinus Banksiana*) is equally good, farther south and in warmer climates *P. canadensis* and *P. strobus* would serve.

When in Tennessee I was much taken with *Acacia sophorae* as a sand binder. It grows in places where it is lapped by the waves at high tide and holds the sand firmly in position. A low growing plant with a dense mat of branches, gloriously green foliage and yellow, fragrant flowers, I can confidently recommend it to those planting in southern California and in Florida where sandy foreshores need to be turned hard and held in position.

For colder parts of this country, say the lake region about Chicago, Cleveland and Erie, where sand and gravelly banks have to be dealt with, the common Black Locust (*Robinia pseudoacacia*) is an excellent subject for the purpose; unfortunately, it suffers from attacks of boring insects and outside of its native haunts on the Appalachian and Alleghany mountains seldom grows to maturity. However, it seeds freely and grows in the poorest and worst of soils. Its deeply furrowed bark is rich in character and though the crown is often sparse, its Fern-like pinnate foliage and its fragrant white blossoms borne in pendent racemes are delightful to look upon. Moreover, this tree, like the other members of its family, is the host of a bacterium which lives on its roots, taking up free nitrogen and converting it into nitrates, thereby enriching the soil in which the tree grows and

making it in a year or two a fitting medium for more exacting plants.

There are other members of the great Pea family that have similar uses. Indeed, in the genus *Robinia* itself the members known as *Rose-acacia*, of which *R. hispida* is one of the showiest and best, may all be employed for clothing sand and gravelly banks. This is a low growing plant which may be cut back hard after flowering and so kept as a low groundcover. The so-called California Privet (*Ligustrum ovalifolium*) is a littoral plant and may be used as a specimen shrub where climate admits, which is not northern New England. Another maritime plant suitable for Long Island and south is the Japanese *Evonymus japonica*, of which there are many forms and some with variegated white or yellow foliage. Near the sea where climate suits, these plants do not suffer as much from scale insects as other members of their tribe do. Nor must we forget the Broom family of which the Common Broom (*Cytisus scoparius*) and its chocolate blotched variety (*Andromeda*) are notable members. These love a sandy, exposed situation and when they are hardy will speedily naturalize themselves.

As soon as the Willows, Pines, Black Locust, Eucalyptus and *Acacia* have done their work of holding the soil in place they may be thinned and inter-planted with better class material. Pits should be dug and filled with good loam and fertilizer. When these are ready the joyous Goldenbells, especially *Forsythia spectabilis*, can be planted fairly thickly and will soon develop into dense thickets. Other shrubs suited for the purpose are the Bladder-Sennas, *Colutea arborescens* with yellow and *C. orientalis* with orange marked flowers. These are exceedingly useful as temporary subjects. They hold the sand in place and with the aid of their root nodules en-

(Continued on page 137)

**"CHARMING, EVEN IN THE COLD, RAW
MIST OF A HUNTING MORNING"**

"Even as a youngster she took all the hardest fences. And do you remember how hurt she was when we rode point to point without her? She's as keen as ever—grown up to be a beauty too. . . . Amazing, isn't it, how charming an English woman can always look, even in the cold, raw mist of a hunting morning!"—From the letters of an English traveler at home.

*One Soap,
One Cream, One Powder
hold the secret of the
English Woman's fine
Complexion*

IN HER active, strenuous life, the English woman of position has no time for the elaborate beauty ritual. Simplicity, above all, must be the keynote of her cosmetic rites. Yet, through sensible daily care of her skin she has achieved a reputation for the loveliest complexion in the world.

Three famous toiletries comprise her only treatment: Yardley's English Lavender Soap, Yardley's English Complexion Cream, and Yardley's English Lavender Face Powder. And now they may all be yours. First comes the soap, with its generous, mild lather—a stimulating shampoo for your face and neck. Then the cream, to complete the cleansing. It will loosen all imbedded impurities and lift them gently to the surface. Wipe the accumulation away with a pad moistened first in water and then in astringent (Yardley's Cleansing Lotion is excellent). A second layer of English Complexion Cream is left on all night, to nourish and refresh the skin.

In the morning, use English Complexion Cream as a powder base. Smooth on a liberal coat, allowing the skin to absorb as much as it will. Wash off the surplus in water, with an ordinary face cloth; a thin, invisible film remains, to which Yardley's English Lavender Face Powder will cling for hours. Yardley & Co., Ltd., 33 Old Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City; also Toronto and Paris.



Hoclt, London

BY APPOINTMENT
TO H. R. H.



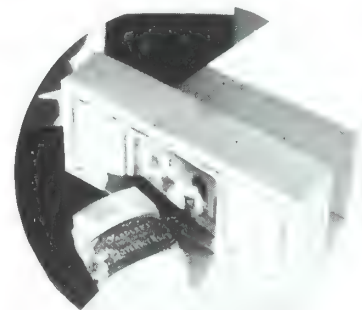
THE PRINCE OF
WALES



Yardley's English Complexion Cream, to cleanse, nourish and protect your skin. It is also used as a powder foundation, and can be washed away with water. In an exquisitely designed pot, \$1.50.



Yardley's English Lavender Face Powder in four skilfully blended shades to accentuate the charm of your own coloring. The price is \$1.



Yardley's English Lavender Soap for bath and complexion. Bland, cooling, cleansing, refreshing. Box of 3 cakes, \$1, or 35c a cake. Guest size, 20c a cake. Bath size, 50c a cake.

Yardley's



English Lavender

Shrubs For Banks

(Continued from page 130)

BEAUTY--
300 YEARS YOUNG

THE "Mayflower" brought them to America, with the crude furnishings and equipment of those pioneer days. But even then, the beauty of Windsors marked them as something apart from their day and date. Thru three hundred years, their charm has clung close to our hearts and homes.

Exquisitely proportioned, durably finished and numbering among their one hundred and twenty-five distinctive patterns many replicas of priceless authentic heirlooms—Nichols & Stone Windsors are rare examples of elegance with economy.

DOLLY
MADISON
Flagg Seat
Side Chair
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Side Chair
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"The Tercentenary of Charm" is a delightfully illustrated booklet on Windsor Chairs for your home. Please write for a copy to Department P-30



NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Windsor Mass'tts



rich the ground until better material takes hold. These are for temperate regions and so, too, are such plants as the fragrant Sumach (*Rhus copallina*) and its relative, the Varnish Sumach (*R. copallina*) of which there are no more brilliantly autumn foliaged plants. If a tangled effect is desired, the well known *Celastrus articulata* can be employed. This is a mass of rich green throughout the summer and in the autumn a wealth of fruit; the orange-yellow capsules opening to display scarlet jacketed seeds. Another splendid plant for this purpose and one that will grow in almost pure sand is the common Beach Plum of New England coasts (*Prunus maritima*), whose naked stems intricately arranged are densely laden with white, scented flowers in the spring and are followed by ample foliage and round, plum-like fruits red in color. The Blackthorn of Europe (*P. spinosa*), similar in habit and in flower but with smaller leaves and black fruits, will also serve.

LOW BUSHES

If it is desired to have the bank furnished with low growing bushes a more rigorous selection is necessary. The task, however, is not difficult. The Cotoneasters such as *Cotoneaster horizontalis* and its several forms (*C. adpressa*, *C. apiculata*, the evergreen *C. Dammeri* and others) are particularly well adapted for the purpose. There are quite a number of Rose species and varieties that can be used for planting such banks as we are discussing. The common *Rosa multiflora* and its pink flowered Chinese form (*cathayensis*) grow naturally in the sandy, gravelly beds of rivers. Likewise the lustrous leaved *R. wichuriana* is essentially a maritime plant in Japan and will grow in brackish soil or in soils where no salt is present. Similar but upright in habit is the Seashore Rose of eastern North America (*R. virginiana*) which has handsome pink, fragrant blossoms in June, scarlet hips in the autumn and crimson stems in the winter.

Then there is *Rosa rugosa*, than which no Rose is better suited for sandy areas, especially near the sea and near lakes in the colder parts of this country. The white (*alba*) and pink (*rosea*) have as lovely blossoms as any hardy Rose. In addition there are the Rugosa Hybrids which I consider one of the greatest gifts to northern gardens. These Roses do not require great attention; all that is necessary is the cutting away after flowering of the three- or four-year-old canes, enriching the plants with farmyard fertilizer each year and allowing the strong growths to come up from below.

Lespedezas in variety may also be used, including *L. formosa*, better known as *Desmodium penduliflorum*. Such Indigoferas as *I. Kirilowii* with upright racemes of pink, Pea-shaped flowers and its white flowered relative *I. decora alba*, are also splendid for the purpose.

Among narrow leaved evergreens apart from the Pines already mentioned there is a species of Juniper

which ought to be widely planted—*Juniperus conferta*. This maritime species is widespread on the coast of Japan, growing in situations where at high tide it is often submerged. This plant can be used and used to advantage from the tip of Cape Cod south to Savannah, Georgia. I know of no other narrow leaved evergreen so useful for such purpose. The foliage is a bright green, sometimes gray-green and always attractive.

Where acid soils prevail the Heather (*Calluna vulgaris*) in its many forms may be planted and planted abundantly. As a curtain over pure sand the Bearberry (*Arctostaphylos uva-ursi*) is an excellent drapery. Its white or pinkish urn-like bells are attractive in spring and precede crimson berries.

Indeed, there is no dearth of material. The following list of fifty-two bushes and trees is indicative of the variety available to those who have to face in their gardens the problem of holding in place and furnishing a gravelly or sandy bank. We have omitted rocky areas since they are often best left as a feature in themselves.

- Leucaena sophorae*
Arctostaphylos uva-ursi
Buddleia Davidii (and its varieties)
Callitris arnensis (and other species)
Calluna vulgaris (and its varieties)
Casuarina equisetifolia (and other species)
Celastrus articulata
Colutea arborescens
Colutea orientalis
Cotoneaster
Cotoneaster adpressa
Cotoneaster apiculata
Cotoneaster Dammeri
Cotoneaster horizontalis
Cytisus scoparius (and its varieties)
Daphne cneorum
Elaeagnus angustifolia (and other species)
Eucalyptus torquatus (and other species)
Evonymus japonica
Forsythia intermedia (and its forms)
Genista nigricans (and other species)
Halimolobos halimolobos
Indigofera decora alba
Indigofera Kirilowii
Juniperus chinensis Sargentii
Juniperus conferta
Juniperus procumbens
Juniperus virginiana repens
Lespedeza bicolor
Lespedeza cyrtobotrya
Lespedeza formosa
Pinus Banksiana
Pinus echinata
Pinus rigida
Pinus virginiana
Populus alba
Potentilla fruticosa
Prunus maritima
Prunus Besseyi
Prunus nana
Rhus canadense
Rhus copallina
Robinia pseudoacacia
Robinia hispida
Rosa rugosa (and its varieties)
Rosa multiflora (and its varieties)
Rosa virginiana
Rosa Wichuriana (and its varieties)
Salix alba
Salix tristis
Sophora wickifolia
Yucca flaccida (and other species)

Even a Queen *couldn't get away with it*

NEVER more would Nahid, loveliest of the Ruman princesses, see the face of Darab, King of Kings.

He had stormed her Father's Province to woo and wed her. Now, by his command, she was leaving the great palace, a cast-off.

Oh, the ignominy of it, the disgrace, the heart-break. For in the brief months that followed their marriage she had come to love this bold, relentless warrior who had swept through Persia, bending Province after Province to his power, to make her his Queen.

With saddening clearness the memory of her wedding day came back to her . . . it seemed but yesterday . . . the golden litter in which she rode, a jeweled crown upon her head . . . the great nobles that escorted her, each with a gift . . . the camels weary beneath their burden of rich brocades and carpets . . . sixty bridesmaids in her train, each with a golden goblet in her hand filled with the royal jewels . . .

How happy she had been. Now like a criminal scourged from the city, she was being sent back to her Father. *For Darab had found her breath not sweet.* It was the one flaw in her loveliness. But it was the flaw Darab could not overlook or forgive.

**CHAPTER IV OF THE SHAHNAMA, FIRDAUSI'S
GREAT EPIC HISTORY OF PERSIA, DESCRIBES
NAHID'S TRAGEDY THUS:**

*"She was sleeping * * **

All gems and colour, scent and loveliness.

But verily her breathing was not sweet,

And grew disgustful to the king of kings,

Who shrank and turned his head away from her

Upon the couch because her breath was foul.

The monarch of Iran was grieved thereat,

His mind was troubled, and his soul all care.

They summoned skilful leeches to Nahid,

And one of them, a shrewd and prudent man,

Examined till he found a remedy—

A herb whereby the gullet is inflamed,

Called in Ruman tongue 'iskandar.' This

He rubbed upon the palate of the queen,

And caused her eyes to water lustily.

The fetor fled away, her palate burned,

Her face shone like brocade; but though the Fair

Was sweet as musk, Darab had ceased to love her.

The monarch's heart turned coldly from his bride,

*And so he sent her back to Failakus, * * **"

That was in 120 B. C.—two thousand and fifty years ago. Today, halitosis (unpleasant breath) is still the unforgivable social fault, the offense extraordinary.



"AND SO HE SENT HER BACK TO FAILAKUS. * * *"

THE insidious thing about it is that its presence is usually unknown to its victim. Furthermore, halitosis is widespread; indeed, few escape it for the simple reason that conditions capable of causing halitosis are likely to arise at almost any time in the mouth.

Among its commoner causes are decaying or poorly cared for teeth, pyorrhea, catarrh, temporary digestive derangements caused by excesses of eating or drinking, and minor infections of the nose, mouth or throat.

The one way of making sure that your breath is beyond suspicion is to gargle with full strength Listerine every morning and every night and between times before meeting others. Because of its germicidal* power, Listerine first strikes at the cause of odors, then overcomes the odors themselves. Even

such hard-to-eface scents as those of onion and fish yield quickly to it. Keep Listerine handy in home and office. And carry it with you when you travel. It puts you on the safe, polite, and acceptable side. Lambert Pharmaceutical Company, St. Louis, Mo., U. S. A.

*Though non-poisonous, safe and healing in action, full strength Listerine is at the same time a swift and powerful germicide. Repeated tests show that it kills even such stubborn organisms as the *Staphylococcus Aureus* (pus), the *Bacillus Catarrhalis* (catarrh), and *Bacillus Typhosus* (typhoid) in counts ranging to 200,000,000 in 15 seconds (fastest killing time accurately recorded by science).

Developments In Building

(Continued from page 90)

The same lighting principle has been applied by the maker of these electric mirrors to a recessed wall light which may be used in place of a projecting bracket. This unit, which is flush with the wall, lights floors, steps, vestibules and so on; it may also be used as an exit light. The three by five inch light panel is finished with ground glass; colored or ornamental glass may be substituted. Box is six by six by three and five-eighths inches; the adjustable face plate is eight by eight inches, in white, old brass or statuary bronze.

A MAGIC POWDER

A NEW molding powder is being offered in every rainbow tint and all manner of things may be made of it including cups, saucers, fruit and salad bowls, cosmetic containers, bathroom goblets and fixtures, buttons, lamp shades, electric switch plates, door and furniture knobs, umbrella handles, tiles, manicure implements and telephone parts, to mention but a few.

By means of this powder we will shortly be able to secure appealing color ensembles in delicate pastel tints or artistic mottled effects. The products are non-inflammable, tasteless, odorless, non-warping. And very important, they are not breakable. Hot water, alcohol, organic solvents, oil, fruit juices or weak acids or alkalis will not affect the material or the colors, which are sun-fast.

Unlike other synthetic resins, this material contains no phenol. Hot water and soap or rubbing with liquid metal polish or furniture cream will easily clean it. Never before, we are assured, has such a range of light, translucent colors been available in a material of this kind.

COLORS LEATHERS

LEATHER as a cover for upholstered furniture is regaining favor. In the January market no less than 56 manufacturers showing in Grand Rapids had leather upholstery in their lines. In the May market the trend was equally pronounced. The reason is not far to seek, for tanners have "discovered" color.

Top grain steerhide, Morocco from the finest French and Spanish goat skins and veal skins made from imported calf skins, hand-crushed and hand-grained, are now available in scores of rich tones that will harmonize with any interior decorative scheme. Architects and decorators are specifying specially colored leathers to aid them in the development of interior effects.

Color range and softness are only two of the reasons for the new popularity of leather upholstery. The durability of this material, its sanitary qualities, its pleasing "feel," and the impossibility of imitating hand-graining are others. Only hides with unscarred outer skins can be hand-grained. These are first crushed in men's hands, after the fashion of wringing out a cloth; the small grain is later introduced by a tool called an arm board. Thus, no two are grained alike.

The custom department maintains by the largest tanners of fine upholstery leathers in the world, an American firm, is prepared to make leather hand, machine or deep buffed as well as top grain, in any color or any grain to complement any architectural decorative motif. Top grain naturally milled leathers, showing fine lines resulting from the hides falling on one another as they are revolved in a drum offer additional possibilities.

White leathers, white patent leather finished with a silver sheen, a gold or old gold, in smoky two-tone effects, or in "art moderne" finishes with their illusion of depth, are offered as well as the colored leather Hemlock tannage, plus a finish that guarantees against sticking, cracking or cracking in any climate, gives the leathers the softness, pliability and durability which are essential. Use of various skins, various cuts and various finishes gives a wide range of possibilities.

SECRET DOOR LATCH

THERE is a secret latch for the door of that hidden closet you may have or desire. When the door is closed no hardware is visible. No push button is necessary. A light push closes the door; a harder push opens it. The door moves less than an eighth of an inch. Application is simple. Shrinking or swelling will not affect operation as long as the door swings free. The latch, made of wrought or cast brass comes in five sizes for doors from two feet square or less to doors 15 feet square or more.

There is also a friction catch that may be used on cupboard, cabinet, closet, icebox, screen or exterior door or casements, that prevents warping or draws warped doors back to normal position. This catch is said to prevent rattling or the entrance of dust by holding doors tightly shut. It remains effective even after door or window has shrunk considerably. It is made in three sizes, in brass or other finish, for doors ranging from five-eighths of an inch to one and three quarter inch in thickness.

CARVED MOLDINGS

THE American representative of a European wood worker is releasing to architects and decorators a richly illustrated catalog of new molding and ornaments. Few firms indeed have been able to produce these items in so-called stock designs. It has been largely a business of custom made product rather costly for the owner of a modest dwelling, or composition, pressed or embossed moldings.

To give some idea of the way the firm has made real carved moldings available "at popular prices," it may be stated that as many as nine different sizes of a single pattern are offered. Patterns range all the way from Classic curve to modern angle. Carved rosettes and carved friezes are also offered, together with cross-flute wave and cornice moldings, and turned pearl and twisted beadings. For the complete development of interior architectural effects there is real need

(Continued on page 138)



WHITE HOUSE Installations

are the De Luxe

Kitchen and Pantry Equipment
for Fine Town and Country Homes

MADE entirely of steel, the established leader of all constructional materials, WHITE HOUSE Units are permanent, sanitary and scientifically efficient. They give lasting protection against all the damaging and unsanitary casualties by insects, dampness and fire which affect old-fashioned wooden installations. Backed by ninety years of manufacturing experience, they are the first choice of home owners who demand the best.

They are finished with three coats of beautiful baked enamel, in spotless white or attractive color. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are furnished with WHITE HOUSE Installations. Write for gray catalog.

JANES & KIRTLAND INC.

Established 1840

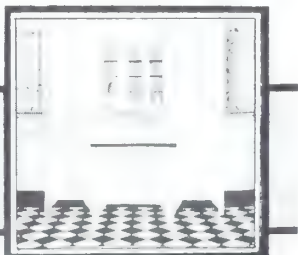
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The
WHITE HOUSE
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is made of Steel!

You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.





SCHRAFFT'S selected candies and chocolates are packed in many styles, from one to five pounds to the package—at \$1.00 \$1.25, \$1.50 and \$2.00 the pound.

That INDESCRIBABLE SOMETHING

POISE . . . personality . . . lithe loveliness . . . from out their deft and delicate blending comes beauty. And how inadequate are words to picture it in staid and stolid paragraphs!

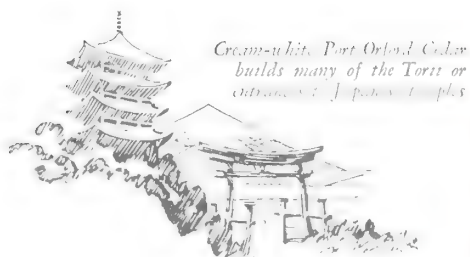
Nor can we portray a tantalizing taste or describe elusive flavor with these same unwieldy words.

And since upon the printed page we cannot recreate deliciousness, we can neither translate nor tell the thrilling goodness of Schrafft's candies.

We can only tell you that it is there—a vivid, fascinating goodness, a flavor delightful—a delicious, incomparable, *indescribable something*.

SCHRAFFT'S

*Selected Candies
and Chocolates*



Cream-white Port Orford Cedar builds many of the Torii or entrance to Japanese temples

Rare cream-white

—this is the cedar revered in Japan
and now prized for America's
finest homes

TOWERING TOWARDS THE HEAVENS, standing guardian for generations, the magnificent cedars of Japan have inspired the reverence and worship of a nation. Shrine and temple, palace and home were built of it. Scarce it grew. More must be found.

Emissaries of the Japanese searched far. Along a narrow strip of the Oregon Coast, they found Port Orford Cedar—a smooth, finely grained, cream-white species worthy of taking the place of their sacred wood.

As it is revered by the Japanese, so it is prized in America. The palatial residences of Southern California are revealing to owners of fine homes throughout the country, the dignity and beauty which this rare wood imparts to fine interiors.

Port Orford Cedar adapts itself to practically every interior. Satin smooth, it enamels to a beautiful porcelain-like finish. Cream-white, it stains to great warmth and richness. Homogeneous of texture, it is machined easily to special designs. Because it resists decay, Port Orford Cedar is ideal for entrances, porch columns, garden furniture, pergolas. Non-warping, it is selected by leading decorators for Venetian blinds. Consult your architect about this rare wood today.

Venetian Blinds, a New Note in Interior Decoration
and *Venetian Blinds, a New Note in Interior Decoration*. Home owners appreciate the mellow, diffused light they cast through the slats. Most of all, however, because Port Orford Cedar, like its Japanese counterpart, they never warp; and may be stained, lacquered or enameled to any shade. Send for illustrated booklet, "Venetian Blinds, a New Note in Interior Decoration."



Port Orford Cedar panels, moldings and ceiling contribute greatly to the dignified beauty of the reception room of the H. L. Thompson residence, Pasadena, California. The extreme smoothness of this rare wood is revealed in the velvety surface of the enameling and in the delicacy and grace of the ceiling decoration. Gordon B. Kaufmann, Architect.

Port Orford Closet Lining, satin-smooth, cream-white, has a delightful fragrant cedar aroma. It possesses all the easy-working, non-warping qualities of Port Orford Cedar interior trim. In convenient packages containing 144 lineal feet, $\frac{5}{16}$ inch by $3\frac{1}{4}$ inches net.

You'll find our booklets exceedingly interesting: "Fine Interiors with Port Orford Cedar" by Wade Pipes, member of American Institute of Architects and "Venetian Blinds, a New Note in Interior Decoration" by Margaret McElroy, authority on interior decoration, New York. Mail the coupon for them today. Port Orford Cedar Products Co., Marshfield, Oregon.

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The Aristocrat of Woods

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Please send me booklet "Fine Interiors with Port Orford Cedar"; also "Venetian Blinds, a New Note in Interior Decoration"

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Enjoying Exceptional Vogue

There is something significant in the persistently growing vogue which the Chevrolet Six is enjoying among those of acknowledged taste and discernment. For such motorists demand more than simple economy in the car they select for personal use.

It must have the qualities of smoothness and restfulness to which their costlier cars have accustomed them. It must be smartly styled. It must be tastefully appointed.

And to insist on these fundamentals of luxurious motoring in a low-priced car is—inevitably—to choose a Chevrolet Six. Because Chevrolet alone in the low-price field combines the inherent superiorities of six-cylinder engine design with the advantages in coachcraft everywhere associated with Body by Fisher.

*Open Models, \$495 and \$555. Closed Models, \$565 to \$725, f. o. b. factory
Flint, Michigan*

CHEVROLET MOTOR COMPANY
DETROIT, MICH.
Division of General Motors Corporation

Illustrated above is the Sport Coupe, priced \$655 at the Flint factory



I T ' S W I S E T O C H O O S E A S I X

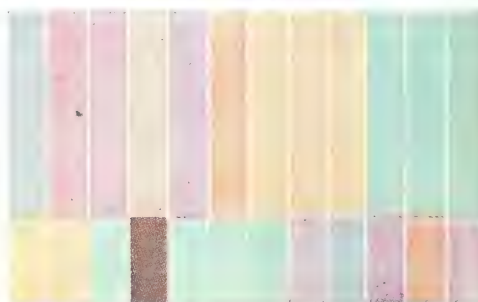
IN COLORS AS GENTLE AS AUTUMN'S CHANGING TONES
THIS NEW BLANKET DOUBLES ITS VALUE IN YOUR BEDROOM



OLD TOWN BLANKET



Look for the Old Town Label.



All the colors of the twelve combinations are tranquil in tone—to help make bedrooms the reposeful places they should be.



Green and orchid ENSEMBLE. The ensemble idea is carried over to the binding, which is green and orchid double-tone satin ribbon. All ENSEMBLES are in three sizes, 66" x 30", 70" x 30", 72" x 81". Priced \$6 up.

CHILL NIGHTS, when an Old Town Blanket is indispensable: warm nights, when an Old Town Blanket stays on the bed in readiness for a chill night's coming . . . in these indeterminate nights of early fall, the *Ensemble* proves its double value. It is a blanket different from any you have known. Alluringly warm. Decoratively helpful. It is imbued with the very spirit of bedrooms—with loveliness and restfulness. And imbued with the spirit of one's own particular bedroom, for its two colors fuse together the main colors of the other furnishings.

The ends of the blanket are complementary in color to the central portion of the blanket. A rose blanket has green ends. A gold blanket has blue ends. Twelve

combinations—all as soft in tone as the blanket is soft to touch.

Use the Ensemble as the top spread. Then its colors have full value. It launders lightly, easily, retaining its extreme fluffiness. Like other Old Town Blankets, it is woven securely of long-wearing pure wool. Other Old Towns are reversible and solid pastel colors; singles and doubles, all-wool and camel's hair and wool. They resemble fine imported blankets in all but price. The Old Town Label is their perfect guarantee. The better shops have them. If they are not at your dealer's, write to us, mentioning his name. The Old Town Woolen Co., Inc., 456 Fourth Avenue, New York City. Mills at Old Town and Guilford, Maine.

Steel is Style

in Modern Kitchen Cabinetry



THE new modern kitchens in America's finer homes, are being equipped with cabinets and cases of beautiful, immaculate, permanent, silent, tight-fitting steel.

The aristocrat of steel cabinetry—OLEAN QUALITY—costs only slightly more than the unsatisfactory wooden installations.

Olean Cabinets are built in units designed to meet the requirements of any kitchen or pantry. Their beautiful stream lines and variety of colors make them leaders in style as well as utility.



A DeLuxe booklet, "STEEL IS STYLE," will be sent on request to anyone interested in modern kitchen cabinetry.

OLEAN METAL CABINET WORKS, INC.

OLEAN, N. Y.

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Metal Cabinets

Are you Bored with the World?

Probably just with your corner of it!



MOORISH ROOM OF THE FRANCE

STEP across "the longest gangplank in the world," from the heart of Manhattan to the gayety of Paris afloat... a crowd too sophisticated to take anything seriously, unless it's the chef ☞ France all the way... the grace and splendour of the decorations... the luxury of the cabins... English speaking stewards who anticipate every wish... beverages that need no birth certificates for authentication... manned by French seamen whose ancestors tamed the Atlantic before Columbus ☞ Calling at Plymouth for London... a few hours later Havre, down the gangplank to a covered pier... a waiting express... three hours, Paris, the city of a thousand moods... the Riviera, smartest coast that ever hung above an Autumn sea... Morocco and the Sahara, the winter capital of modern sunworshippers ☞ Isn't your boredom melting at the very thought?

Three 30-day Mediterranean-Sahara cruises... the "Barbary Land Tours" through Morocco, Algeria and Tunisia with their famous 46 "Transat" hotels... the freedom of independent travel with unlimited stopovers... a ship that is the last word in luxury and chic.

"FRANCE", Jan. 10... Feb. 14... Mar. 20

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Developments In Building

(Continued from page 134)

for well turned moldings in good variety and at moderate cost.

COMFORT TO ORDER

JUST as we may switch on a light, so may we now switch on comfort, be the weather what it may. By means of a unit a little electricity is made to warm or cool and ventilate a room or a house. One pays only for the heat desired. There is no dust or dirt. The air is not burned, but flows into the room containing all the vitalizing elements. The atmosphere is purified by air motion. Healthful cleanliness, comfort, convenience and economy are all achieved.

The device uses electricity for fuel or may be connected to hot water or steam pipes. An electric model is made in portable form. A motor driven fan draws air into and passes it through the heating element, projecting it into

the room again. Either style may be concealed within the walls. The portable electric model is a convenient auxiliary heater.

Both styles operate silently. Neither interferes with radio reception. No one nor anything coming in contact with these heater-ventilating units can be burned.

In the electric types one turn of the switch starts the motor, creating a circulation of air, cooling a room as would be done with a fan. Another turn puts half the heating element into operation. A third turn actuates the other half and causes the delivery of full volume of warmed air. Cooler air is drawn from the floor and after warming is returned to the room at slightly higher level.

Distribution of hot water or steam heat by this equipment provides active circulation, which increases heating plant efficiency.

New Garden Color Schemes

(Continued from page 97)

excluded. Color harmony in the garden as well as elsewhere is far more dependent upon the proportion of the color areas than the actual colors employed. To realize this fully we have only to turn to certain flowers—in certain buds as we find magenta and scarlet, in a certain Cactus flower we find a magenta suffusion, in most of the wild Geraniums it is the fine magenta vein-are that give the flowers their character and distinction; and it is the dark red calyx of the Cardinal flower that gives this brilliant wildling its rich effect. And so in the garden a patch here and there of some apparently discordant hue may tune the whole theme to a richer melody.

Personally I am delighted that the more vibrant hues are again to light our gardens—red, scarlet, orange, purple. I have had a bit of border at the back of my garden this summer that has given me much pleasure. It is primarily a red and white border and there are here and there a bit of pale pink, a little cool blue and some light yellow to take the edge—or the curse, if you like—off the brilliance. It began in May with the Tulips, Helley (Chinese red) and Colonel Conny, a warmer hue, and several cream- and lemon-colored sorts, and progressed to masses of Sweet William, Scarlet Beauty, a superb color, white Poony, a pink Poony or two, pinky-red *Lachenaia arkensis*, tall white and pale yellow *Aquilegia vulgaris* and a yellow *Potentilla fruticosa* whose name I do not know. Now as I write it is bright with red and white Hollyhocks, dark red and salmon-color Zinnias, Snapdragons, Dianthus, and so on, the whole very gay and refreshing to look upon.

I do not personally care for gray foliage used as a foil for red and scarlet flowers. There is something hard and sharp, metallic, in the association that offends my eye, while

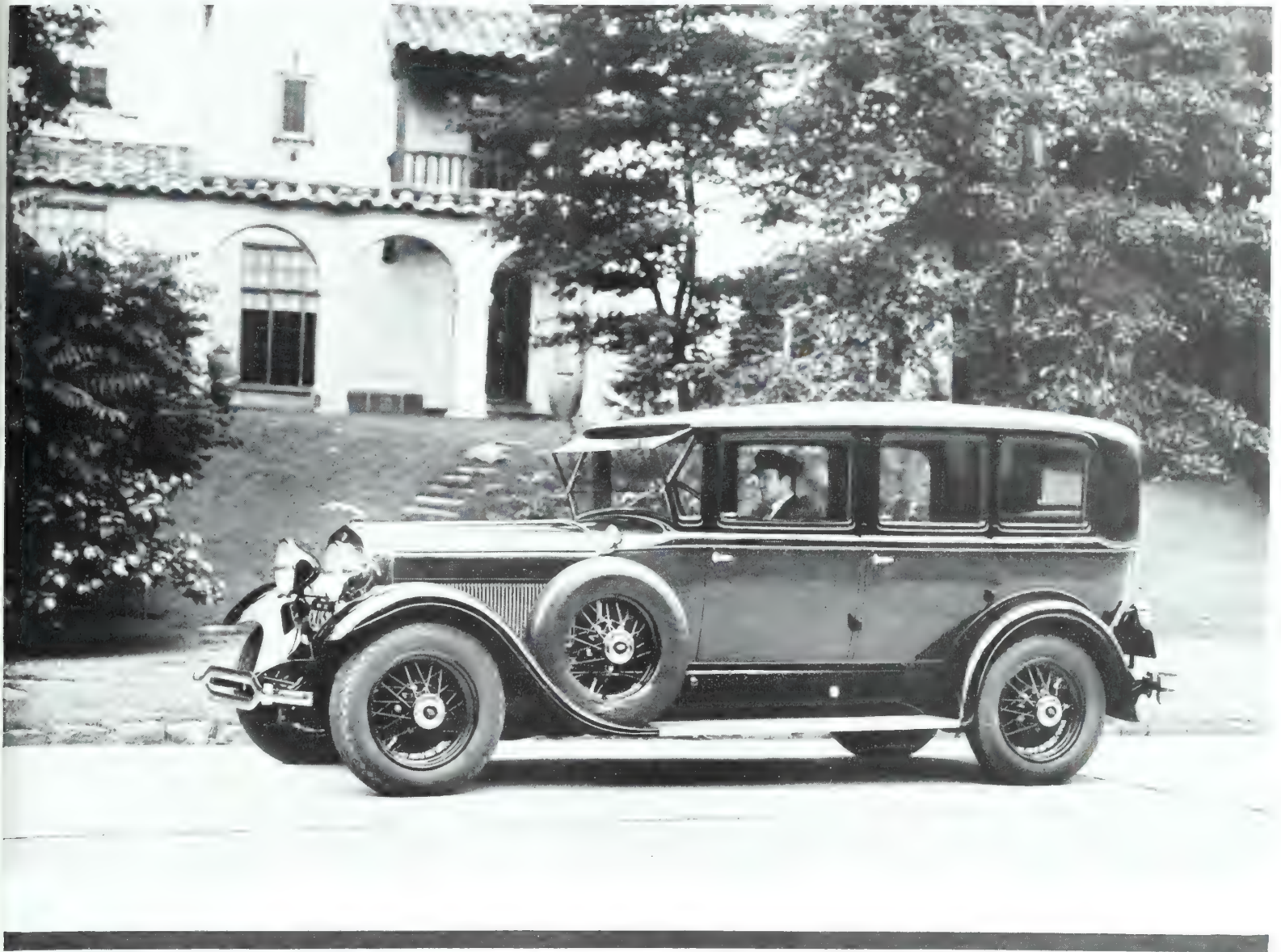
white, cream and pale lemon used in the same connection seem always fresh, gay and stimulating. Blood red is more difficult to adjust in the garden scheme than is scarlet. A little spectrum red goes a long way, while scarlet may be used with fair freedom. The latter is happy in association with orange, apricot, gold, cream and white, as well as all the cool lavenders and blue purples. Red on the other hand likes the complement of maroon, some crimsons, pure purple, and may be used with white and cream.

There are many fine red and scarlet-flowered plants that have been enduring banishment for a decade that it will be pleasant to welcome again into the garden. For the benefit of those who care for this flashing hue here is a list of some of the best of them: *Lychnis chalcedonica*, *Lychnis haageana*, *Aquilegia canadensis* and *A. formosa* (both tipped with yellow), *Cydonia japonica* (Japanese Quince), Sweet William Newport Scarlet, border Carnations, *Lilium chalcedonicum*, *L. pyrenaicum*, *L. tenuifolium*, several *Heucheras*, *Lobelia cardinalis*, Oriental Poppy, *Pentstemon barbatus*, *P. eatoni* (very fine), Geum Mrs. Bradshaw, *Potentilla Gibson's Scarlet*, *Phlox Coquelicot* and *P. George Strohlein*, etc.; various *Tritomas*, *Montbretias*, *Gladioli* and *Dahlias*, and among the annuals *Dianthus heddezevigi* Scarlet Queen, *Anagallis linifolia breweri*, *Antirrhinum Firefly*, *Crimson Queen* (dark color), *Clarkia Scarlet Queen*, *Coreopsis Red Star*, *Alonsoa linifolia*, *Gilia coronopifolia*, *Gerbera Jamesoni*, *Linum grandiflorum*, *Nasturtium Empress of India* (dark), *N. Fireball*, *Papaver Crimson King*, *P. King George*, etc., *Phlox drummondii* (scarlet) and Zinnias.

Orange is an even easier color to reconcile in the borders than red and scarlet and though it stands out with

(Continued on page 140)

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New Garden Color Schemes

(Continued from page 138)

a good deal of snap and brilliance it never affects the eye as over-warm or garish, even in the heat of summer days. Lovely flowers wear it—the fine new *Hemerocallis*, of Dr. Stout's creation, among them; many Snapdragons, *Dimorphotheca*, *Calendulas*, *Zinnias*, especially the one known as *Burnt Orange*, *Marigolds*, *Nemesias*, numerous *Lilies*, including the early-flowering *Hansonii*, *croceum*, and *henryi*, for late color; *Gazannia*, *Trollius Orange Glove*, *Montbretias*, such as *Star of the East*, *George Davison* and *His Majesty*, *Senecios* and many more.

All these bright hued flowers appear at their best in full light; they flash and gleam in the sunshine and give back glance for glance, while in shadow they are apt to appear opaque and dull. Pale colored flowers on the other hand assume added strength and luster on clouded days and in shadowy places, while in full sunshine they lose something of their quality.

The sharp contrast of such vivid hues as vermillion and bright yellow, or blood red and bright blue, should seldom be permitted in the garden; but here again a nice sense of proportion may reconcile even these sharply opposed hues to one another. And to a greater degree even than the colors employed is it imperative to consider height and habit, texture and form in the neighboring of plants—but this must be another story.

Not at all is it intended to con-

vey the idea that the bright colored flowers discussed in this chapter should wholly oust the softer and more subtly hued varieties, nor to do away with the charming association of light colors that have for so long given us pleasure. These will ever be a part of our garden enjoyment; but there is room in most gardens for more gaiety and more variety, and gardens like persons are all the better for a little red blood coursing in their veins. Anemia has been a disease which gardens have stood in danger of contracting—but it would seem that the danger has passed.

In planting the borders suggested in this article, stake out the area in sections of ten feet each and divide the planting plan into ten foot units making each unit correspond with the space that has been given it on the ground. With a sharp stick draw the pattern of the divisions on the ground. Allow approximately one plant to every square foot.

The annuals in the Gay Border should be raised from seed indoors or in a frame if an early effect is to be secured.

Tulips may be added to these borders, planting them in groups of five between the perennials. See July House and Garden for varieties and combinations.

Information as to where the plants included in these plans are to be secured will be sent upon the receipt of an addressed envelope.

Irises of the Orient

(Continued from page 94)

carded in the writer's garden for the more handsome and thrifty *Bucharia*, a native of Bokhara, with fine waxy flowers of white and bright, clear yellow. The most beautiful of all is *Persica*, from Persia as indicated by the name. This, however, has been difficult, in the writer's garden, but it is well worth a trial owing to its great beauty so well reflected by the inimitable words of Farrer: "pearly pallors splashed with Kingfisher-wing blue and the green of young grass, with a blotch of purple-brown and a central streak of gold."

Bucharia is of fairly easy culture in well drained limey soil, preferably fairly heavy, in a dry place at the foot of an east or south wall. It should be left undisturbed for several years.

The most useful and decorative of all these entrancing oriental creatures are the *Regelias* and their hybrids, the *Regelio-cyclus*, which bloom just before their western cousins, the common garden Iris. These are all characterized by their firm, refined texture and splendid form.

The most splendid for color harmony is *Vaga*, syn. *stolonifera*, which by its grace and peculiar beauty reminds one of a wild pheasant. There are two types in the writer's garden, one with more mahogany and less blue, like that pictured in Dykes' great monograph, the *Genus Iris*; the other a crystalline dream of vinaceous fawn shading to lighter at its center

where it is flashed metallic electric blue. The falls are deeper with a shading of brilliant violet purple at the center. An electric blue beard and styles of pearly blue with a suffusion of brilliant electric blue complete the color symphony of *Vaga*, which hails from Bokhara and other parts of Russian Turkestan.

A charming and distinct form is the *Regelia Korolkowii* from Russian Turkestan, first sent to Petrograd by the Russian general, Korolkow. It has curiously long, pointed standards and long, flowing falls which remind one of the long beard of old Barbarossa. It has cream colored falls, faintly tinted café-au-lait and veined with a delightful tone of mild light fawn-purple.

The latest newcomer among the *Regelias* is *Hoogiana*, named by Dykes after the brothers Hoog, who received it from their collector in Southern Turkestan in 1913 and designated by Dykes as the most refined of all this delicate race. In passing it should be here noted that the firm of Van Tubergen in Haarlem, to which the nephews Hoog fell heir, have been largely responsible for the *Regelio-cyclus* hybrids and the cultivation in the Occident of their progenitors. Unlike all others of these Irises from the Orient, *Hoogiana* is of uniform color without veins or dots. It is a pellucid pallid violet somewhat similar to that

(Continued on page 142)



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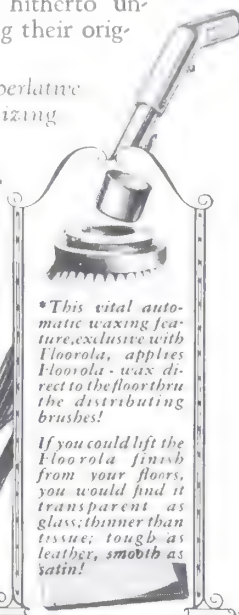
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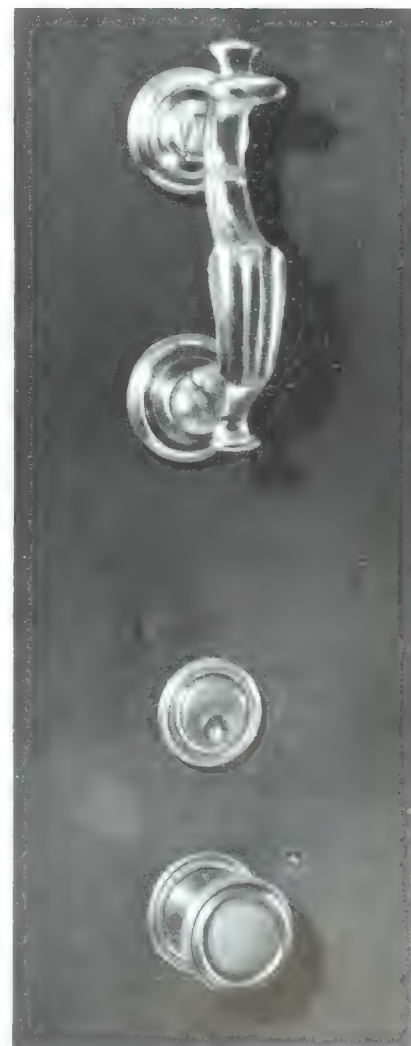
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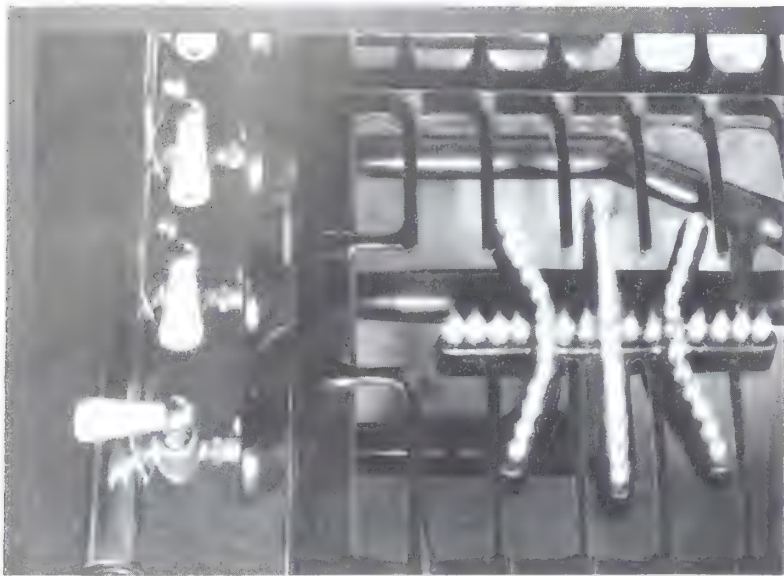
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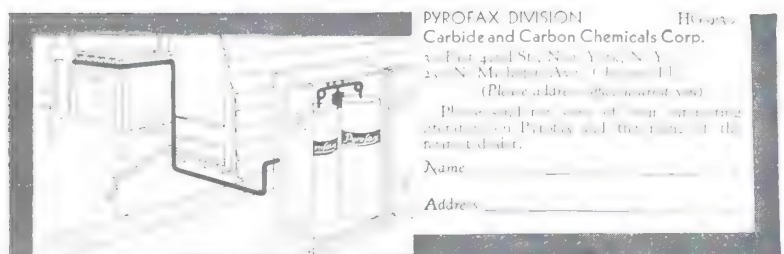
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Iris es of the Orient

(Continued from page 140)

of *Pallida dolmanica*, with a texture of extreme smoothness, an electric blue sheen and falls slightly deeper. An iridescent suffusion of Bradley's violet enhances its charm. This is the violet tone which may be detected by the eye, trained to color, in the sea waves and in the sky, in the Alpine glacier or snow bank and which the Greeks poetically interpreted as Ion, Iris, the messenger of the Gods. A bright yellow beard not found in the *Pallidas* until the advent of Mrs. Cumbler's triumph, the glorious Mary Barnett, adds a note of warmth.

Mr. Dykes produced a fine and beautiful hybrid between the two *Regelias*, *Korolkowii* and *stolonifera*. This he called *Turkoman*. The standards are warm reddish brown shot with violet and the falls ruby purple with a vivid royal blue beard.

These *Regelias* are all floriferous, of easy culture and suitable for the garden picture as well as cutting.

ONCOCYCLUS IRISES

The *Oncocyclus* section is the despair alike of the novice and the connoisseur, for its weird and fascinating beauty is a lure to dismal failure which impends with almost unidentifying certainty. The section consists of two groups, one, with the smaller flowers, from the districts of North and West Persia, the other of more luscious beauty but less hardy, from Palestine, Syria and Mesopotamia.

But two of these have thrived in the writer's garden, the lilac and gray Sari, syn. *Lupina*, from the banks of the River Sar in Cilicia and the well known *Susiana* which has been in cultivation nearly four hundred years and whose origin, strange to say, is unknown. *Susiana*, sometimes called the Mourning Iris, is a large flower of fine form with gray ground, lined and spotted with brownish maroon black, with an intensely black spot at the middle of the falls and dark maroon styles of metallic luster.

The most beautiful of this section are *Gatesi* from Kurdistan and *Lorteti* from the southern slopes of Lebanon. Unhappily these have proved of very difficult culture in the writer's garden. *Lorteti* is a very large, shapely flower of wonderfully beautiful coloring, pale pinkish violet with the falls dotted a pale warm crimson.

Fortunately, Van Tubergen has produced a hybrid between *Gatesi* and *Lorteti*, which is as easy to cultivate as any *Oncocyclus* hybrid and which has the size and beauty of form and of coloring of the *Oncocyclus*. This variety, formerly called *Aphrodite* and now *Sylphide*, bloomed in the writer's garden in May of last year from roots planted the previous fall, the largest and most beautiful of all Iris. *Sylphide* is a dreamy Iris of the Orient, a joy for some philosopher of beauty from Orphalese to revel over. Its texture, though firm, has the iridescence of the dawn and the delicacy of a tapestry woven by fairy hands in some vale of Mesopotamia. The wide and wavy standards are of pale wisteria, etched in a somewhat deeper tone and with faint dots of maroon, blending to pale green-gold at the

base. The falls are of pale green-gold with maroon dots, deeper than those of the standards, and have a great velvety maroon blotch, gracefully irregular in the middle.

The *Oncocyclus* species are of finest form and rarest coloring but generally are of most difficult culture, while the less majestic *Regelias* are of relatively easy culture. Fortunately, by hybridizing the two groups, the splendid form, coloring and some of the more ample size of the former may be attained and at the same time the ease of culture of the latter. This was first done by Sir Michael Foster, the pioneer of Iris hybridizing, to be later followed by Van Tubergen, who has produced most of these *Regelio-cyclus* hybrids now in commerce.

The most rarely beautiful of these hybrids is *Charon*, which attained a First Class Certificate from the Royal Horticultural Society as early as May, 1904. *Charon* is a brown-toned Iris, reminiscent of an episode of Dante: the waves under *Charon's* boat are "brown" and *Lethe*, the river of forgetfulness, dark with oblivion, is "brun-brun", "brown exceeding brown". But Dante meant a cheerless, unpleasant drab-brown, which was abhorrent to the medieval mind. However, the brown of Iris *Charon* is the richest and warmest in the whole range of Irises, for its standards are velvety burnt lake, faintly veined with old gold, and its falls are pale old gold overlaid with sumptuous maroon.

Other good ones are *Isis*, with standards of Chinese violet veined petunia violet and falls of burnt lake on a white ground with a blackish purple blotch, a rosier effect than *Charon*. *Artemis*, raisin purple veined darker on a faint silvery gray ground, gives a rich claret purple effect. *Psyche* has a cream ground; its standards are suffused faint purple and veined dark maroon-purple while its falls are veined darker maroon and its styles of burnt lake, a most beautiful color combination. *Una* is a bright, cheery one in red lilac on a gray ground. The foregoing are only a few of these lovely *Regelio-cyclus* Irises.

THE HYBRID POGOCYCLUS

Sir Michael Foster and others have also crossed *Oncocyclus* Irises with bearded Irises, producing hybrids which are sometimes designated as *Pogocyclus*. These are not only rich in color but they inherit the fine fantastic forms of the *Oncocyclus*. Many of these have proved tender in the writer's garden and practically all of them have been found to be shy bloomers to such a degree as not to deserve "house room". Consequently they have all been discarded except *Zwanenburg*, a cross between *Susiana* and the dwarf bearded *Iris lutescens*. *Susiana* is a very lovely Iris in shades of pale yellow, olive and maroon. It blooms very early and with extreme freedom and is very striking grown in combination with *Alyssum saxatile compactum*.

The culture of the *Regelia* and the *Regelio-cyclus* hybrids has proved to be most satisfactory in the writer's garden, for they have shown them-

(Continued on page 148)



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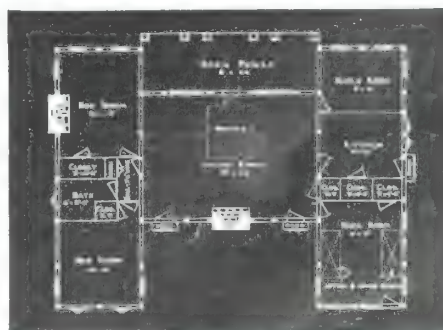
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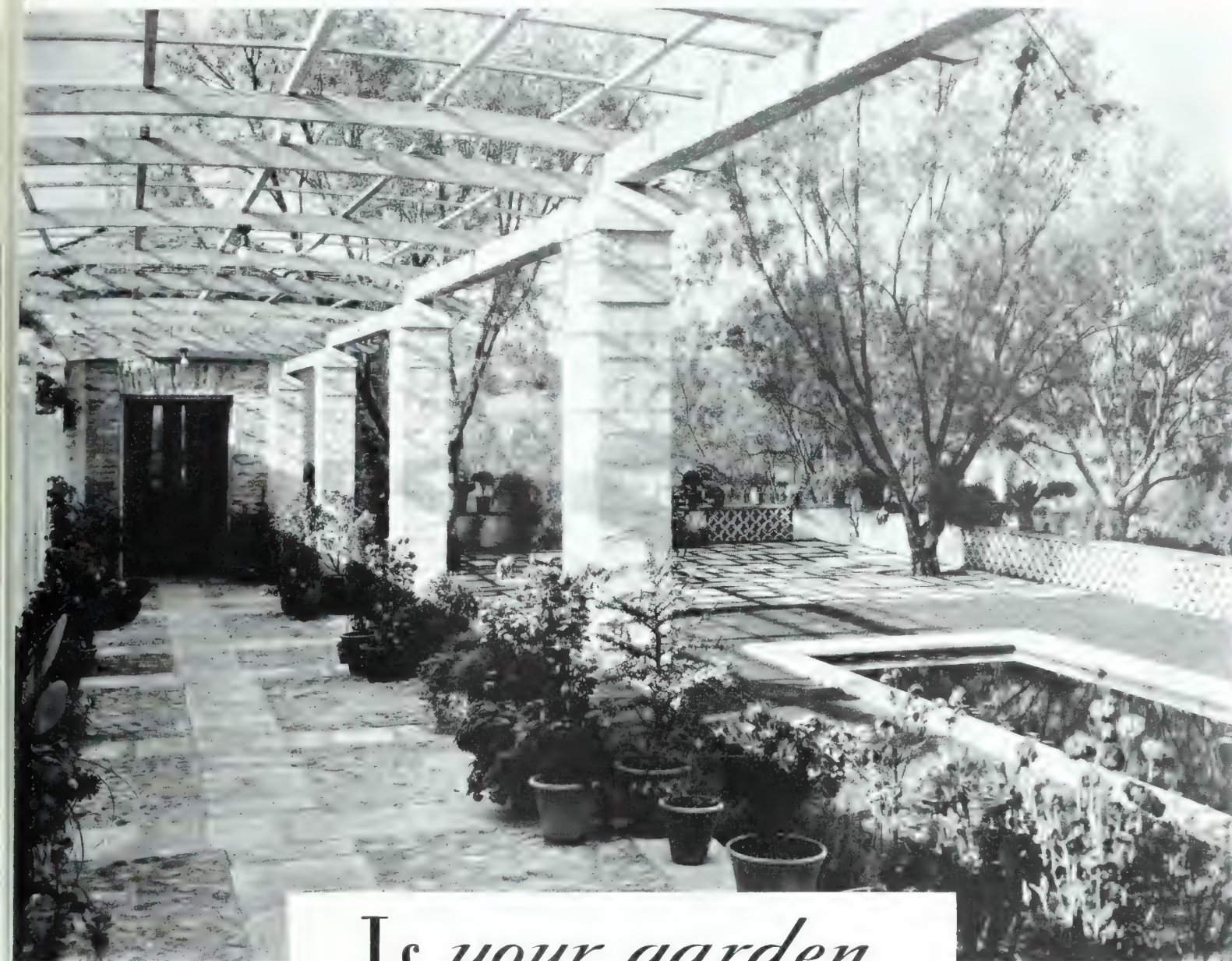
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The Garden Scrap Book

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STAKE THE COSMOS. Along toward the early part of September a good many gardens the country over begin to serve as good object lessons of a perfectly human failing: familiarity breeds neglect. The high enthusiasm of the spring have passed, the dutiful attentions so characteristic of July are over. Much flower beauty still remains to be enjoyed in the borders, but safe-guarding it has suffered from the knowledge that in a few weeks the most of it will be over for another season.

The widely and justly popular Cosmos is especially likely to show evidence of this slackening off. September gales and tall stalks topped with abundant, albeit lacy foliage, are not good companions unless the plants are well staked. As a result, countless lovely displays of Cosmos which should last well into October are blown down so badly that they can give but a very poor account of themselves indeed.

So stake, and stake strongly. Let the supports go at least a foot into the soil and extend four or five feet above it. Use raffia grass or strips of cloth to encircle, both stake and stalk, such soft tying materials will not injure the tissues of the plants, although holding everything firmly enough to serve their purpose.

MADONNA LILIES. The earlier in the season these excellent bulbs are planted the better will it be for them—and for the future beauty of your garden. Whenever it is possible to obtain them during September the opportunity should be grasped with both hands and a good spade, where with the ground can be prepared a foot deep.

Madonnas should be planted deeply—much as ten inches. But the Madonna is not of these; you will make no mistake if you put the tip of its bulb but a couple of inches below the surface. Let the spot be well drained, though, and rich in leafmold into which the roots can strike deeply. If the bulbs are tilted a little on their sides there will be less chance of water collecting among the scales and possibly causing trouble.

Madonnas make a good leaf growth in the autumn—their silken foliage which need not be covered with a mulch until the ground is frozen hard. Then a light layer of stiff dead leaves, such as those from Oak trees, will keep everything ship-shape until spring.

As with all members of the Lily tribe, plan to leave Madonnas permanently in the places where you first set them. The less disturbance Lily bulbs receive the better the results they will give, provided they are planted right and in the right place in the beginning.

NARCISSI. September, too, is the best month for putting in new plantings of Narcissus or resetting old ones which have become too crowded for best results in the way of bloom. The same sort of soil that is recommended for Lilies does well for the Narcissi, especially if it is fairly well enriched with ground raw bone.

While we are on the subject of

these long-favorite bulbs it may be of interest to note that here in America we are well on our way toward producing a highly satisfactory stock of many excellent Narcissus varieties. Commercial growers in favorable localities, notably the Pacific Northwest, have accomplished much in the years since our old friend (Mr. Quimper?) went into effect. The fall it will be possible for amateur the country over to profit by the enterprise of these men, for many whole lovely and healthy products of the American fields are coming into the market. It will be worth your while to watch for the story of this achievement in the October number.

As a matter of fact, just about all available spring-flowering bulbs can be planted to advantage this month rather than later, with the exception of Tulips, Scillas, Crocus and Grape Hyacinths are among them.

APPLE AGES. Those who hesitate to set out young Apple trees because of the time which must elapse before a crop of fruit can be gathered will find encouragement in the list of early-bearing varieties which resulted from tests made by the New York State Experiment Station. Investigations carried on there showed that the following kinds, properly grown, will bear within five years:

Summer Varieties. Primate, Oldenburg, Williams Favorite, Early Harvest, Maiden Blush, Yellow Transparent and Red Astrachan.

Autumn Varieties. Fameuse, Pomme Grise, Twenty Ounce and Wagener.

Winter Varieties. R. I. Greening, Tompkins King, Green Newtown Winesap and Rome.

INDOOR GERANIUMS. Of all the flowering plants which are adaptable to the winter garden in the house—and indeed, to house culture throughout the year—there is probably none which is more sure-fire than that old standby, the Geranium. For more years than most of us would try to remember it has held its own often withstanding conditions of heat stale air and drought against which most other flowers would make but feeble resistance. Nowadays, to its long record of honorable service is added the distinction of such improvements in color, form and size of bloom that not by the greatest stretch of the imagination could the adjective "common-looking" be applied. Verily the modern Geranium is a plant of true beauty as well as bravery.

If you have any young Geranium plants in the garden this is the time to cut them back hard and pot them up for winter bloom indoors. Even the old ones, treated thus, sometime give a fine display of bloom a few months hence. So, too, will slips taken now from strong-growing plants and kept moving along under favorable conditions.

BUGS BEWARE. The approach of the indoor flower season lends especial interest to a recently developed spray material which, invented by a professor of horticulture in one of our large colleges, is outstanding

(Continued on page 152)

"A Garden is a Lovesome Thing"

[THOMAS EDWARD BROWN]

FROM time immemorial poets have sung the garden beautiful . . . Since the days of ancient Greece and Rome, marble has been used to enhance the natural charm of gardens and to heighten the eye with its cool, crystalline contrast against the loveliness of growing things.

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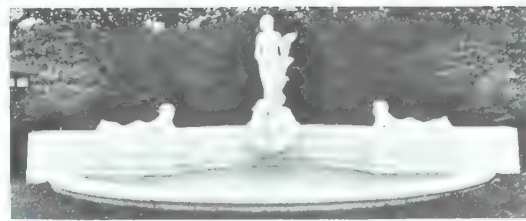


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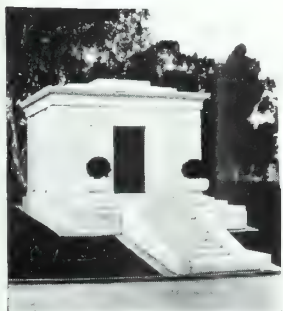
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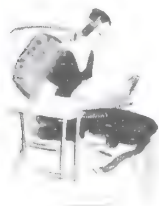
mont Marble accentuate the infinite variety of light and shade, and bring to their background the beauty and dignity of permanence.

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Irises Of The Orient

(Continued from page 142)

selves to be both hardy and floriferous, as well as useful, for garden and for cutting. By observing a few fundamental essentials they will be found to be no more troublesome than Dahlias or Gladioli. First, it must be remembered that in their native habitat they get practically no moisture after blooming until the onset of winter when they are dormant. These conditions must be reproduced in this country.

The warm sunshine of our American climate is just what they like. To this they should be exposed to the fullest. The soil should be warm, sandy loam, which may be enriched by old well-decomposed manure. If the soil is inclined to be heavy, a considerable amount of sharp sand should be worked into it. As they require lime, this or old mortar rubble should be incorporated and the rhizome surrounded with sand. It should, however, be remembered that this latter precaution is not necessary in sandy loam.

But in any event, the ground should be sloping or raised so that all superfluous water will flow away, particu-

larly in winter. The rhizomes should be planted from one to two inches deep, toward the end of October or early November. The usual hard garden winter covering is beneficial. No further care, other than ordinary garden culture, is thereafter needed until the rhizomes are matured after blooming, which is usually in early July. The aim is to allow the new rhizomes and their roots to mature fully up to just before the time the roots begin to branch—that is, send out lateral rootlets—which is shortly after the foliage begins to turn yellow. The rhizomes with the roots attached should then be lifted and stored in a warm, dry place where they will remain dormant until planting time.

The writer has successfully experimented on the subject of storage by merely leaving rhizomes, after digging, on the ground in an open sunny place until planting time. As a result he usually stores them in piles on the ground in an airy place under tall shrubs, usually Loniceras, close to the spot where they are planted year after year, which may with advantage be one which is protected from the north-

The Marechal Niel Rose

WHEN this brilliant yellow climbing Rose appeared it created such a furore that it is still enshrined in our hearts. To many of us it is a reminder of some romance of bygone days and has family associations rivaled only in colder climates by "General Jack". These two Roses will always remain part and parcel of the Victorian Era. They were symbols of love and affection, and their very names evoke tender memories, legends and narratives of our missing forebears.

While we now hear less of Marechal Niel in the Northern States, it is every roseman's ambition to grow it at least to a few flowers. Many ways have been devised and I have a friend in the bleak Rose climate of Cleveland, Ohio, who built a hinged trellis which in winter is brought down and the whole plant covered with leaves and straw. In the southern gardens it can be found covering summer-houses, tall fences and pergolas. In England it is still quite common, although it generally requires a cold greenhouse, the roots (*Rosa canina* or Dog's Brain) are planted outside, the stem is passed through a hole into the greenhouse where the branches are trained along the rafters. In the lovely Rose country around Colchester, in the southeast of England, it will stand normal winters when trained on the south side of a house where it will easily reach the second story. It is interesting to note that at this spring exhibit of the National Rose Society of England the Gold Medal for the best Rose in the show was awarded to a collection of twelve blooms of Marechal Niel, and as this is the favorite Rose of H. R. H. Princess Mary, these blooms were presented to her.

Marechal Niel was produced in the early sixties by Monsieur Pradel of

Avignon, South of France. Its characters and beauty were such that its raiser was afraid that these might not be permanent and he made little effort to disseminate it, using it only for his own cut flower trade until he should have time to ascertain whether the Rose was permanently fixed. The variety was still unnamed in 1866 when Field Marshal Niel, Secretary of War for Napoleon III, came to Avignon on some official affair. The banquet hall was decorated with vases of this wonderful unheard of Rose and the Marshal, himself a connoisseur of Roses, expressed the desire that it be named for him. With such an official sanction, the Rose became popular at once.

The parentage of Marechal Niel has always remained a mystery. In those days, the Mendelian law was unknown and genetics had not risen to the status of a major science. Hybridization was done haphazard and few authentic records were kept, and even in our days, plant breeders of high standing and accomplishments are in doubt as to the pedigree of some of their creations. Dr. Walter Van Fleet left no records of his hybrids and to name the progenitors of his best hybrids is a matter of conjecture.

Marechal Niel is classed by some as a Climbing Tea and by others a climbing Noisette. I am inclined to believe that it is a Noisette, or more precisely that a Noisette variety was one of the parents. The Noisette class, itself a subsidiary of the Tea family, the pollen of which has been crossed onto the Moschata (Musk) Rose, is of American origin, having been produced in 1816 by John Champneys of Charleston, South Carolina, who is first on record as having crossed the Moschata Rose, a climbing species from the

(Continued on page 150)

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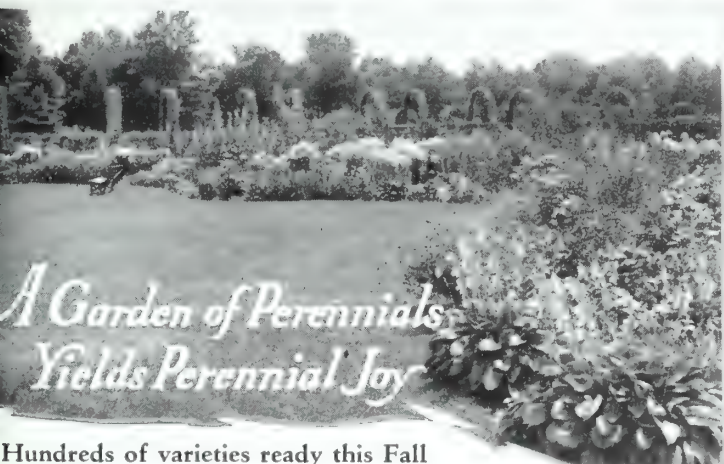
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The Marechal Niel Rose

(Continued from page 148)

warm climates of Southern France, Northern Africa and Western China which had become widely cultivated in the southern American States, with a blush China Rose recently introduced from Southern China (no exact record exists to define which of the Chinese Roses it was, whether Bengal or Tea, but the winter tenderness of the breed would indicate Tea). From the seeds of this hybrid, Philippe Noisette, a florist of Charleston, obtained a Rose which was afterward distributed as Blush Noisette by his brother Louis Noisette of Paris. From this emerged a race of climbing Roses different enough from anything in existence to form a class by itself, which at one time was numerous. But these Roses were tender to frost and unsuited where the temperature goes below the freezing point, so the class has almost disappeared from cultivation. William Allen Richardson is another notable of the group.

One of the early Noisettes was the base on which Marechal Niel has been built, but the other material used has always remained nebulous. The form of the bloom, the intense yellow, the perfume, the light green or glaucous foliage, does not exist either in the Musk Rose or the Tea. In the days when the cross that produced Marechal Niel was made, the yellow coloring of Roses came from but one source, the Tea Rose of which there were two strains, one yellow and the other blush pink. The Tea yellow is golden with a reddish hue, a fair specimen of it being Lady Hillingdon. The sunflower greenish yellow, or more precisely "Dandelion yellow", derived from Persian Yellow, was not yet known and was not to appear in garden Roses for at least forty years, but Marechal Niel is still of a deeper yellow than the richest Pernetiana.

Many theories have been advanced as to the source of this pigmentation but no light had been thrown on the subject until I believe I discovered last spring the father of Marechal Niel: Rose *Hemisphaerica* (Herm.) or *Sulphurea* (Ait.), the Sulphur Rose, which has bloomed in my garden for the first time.

This is the rarest of all Rose species, and I do not know of any other plant of it in America. Miss Willmott in her masterwork *Genus Rosa* speaks of

Rosa sulphurea with great reverence. It is the most beautiful of the Asian Briars, the bloom rather large and full of petals opening irregularly and imperfectly, often balling. The color is of a glistening deep yellow, brighter than the center of a well-grown Marechal Niel. The calyx has the same odd shape and like Marechal Niel, not merely nodding. The foliage is pale gray-green which seems to indicate also the origin of Marechal Niel's light green foliage.

Rosa sulphurea was brought from the Orient in 1629 and was for many years a collector's plant, being extremely difficult to grow; in the forepart of the 19th Century, when under the influence of the Empress Josephine a Renaissance of the Rose took place the culture of *R. sulphurea* was taken up, and just because of its moodiness and difficulty it was considered an accomplishment, a *chef d'oeuvre*, to make it grow and bloom. So few succeeded that it was again abandoned and only rare specimens can now be found anywhere. We were fortunate enough in 1925 to discover two small plants in a little English nursery specializing in historical Roses, for which we paid \$5.00 a plant. One died the first winter; the other, barely two feet high, bloomed this spring—true Marechal Niel bloom in all particulars but the size, which is much smaller.

There is no doubt in my mind that Pradel in the wonderful climate of Provence was able to grow *R. sulphurea* and used its pollen in his hybridization work and one of these seedlings became Marechal Niel. Several early English Rose authors have mentioned an extinct yellow Centifolia Rose once cultivated in Provence. They refer undoubtedly to *R. sulphurea*, which in petal age is surely Centifolia (hundred petals).

From the experience I had last spring, I am quite sure that *R. sulphurea* pollen is potent; at least, hips fertilized with it show unmistakable signs of fecundation at the present writing. Using the modern Roses we have today as seed parents (*R. sulphurea* is sterile as a seed bearer) we may visualize a new strain of colors. Verily we have only scratched the surface of Rose novelty!

J. H. NICOLAS

House & Garden's Bookshelf

EXPLORING FOR PLANTS. By David Fairchild. New York: The Macmillan Co.

EVERY now and then there appears a book which all but defies classification. One cannot in fairness give it a specific label such as fiction or biography or history, for it combines several characteristics in more or less successful blend. Such a volume is this one by a great plant explorer, a former head of Foreign Plant Introduction for the U. S. Department of Agriculture, and an able writer

whose breadth of outlook is exceptional.

Dr. Fairchild has done a difficult job and done it well. While writing for the layman, he nevertheless invests his pages with enough of the scientific attitude to establish them indubitably as the valuable records of an expert. Herein, as well as in the strongly human, personal touch which marks the entire book, lies no little of the distinctiveness of his accomplishment. To write a book which can stand on either its travel or botanical merits is

(Continued on page 156)



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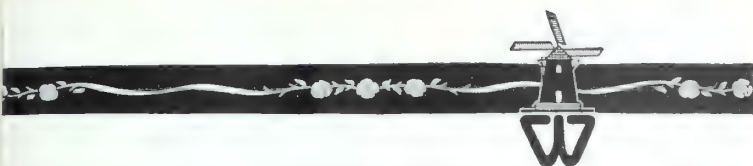
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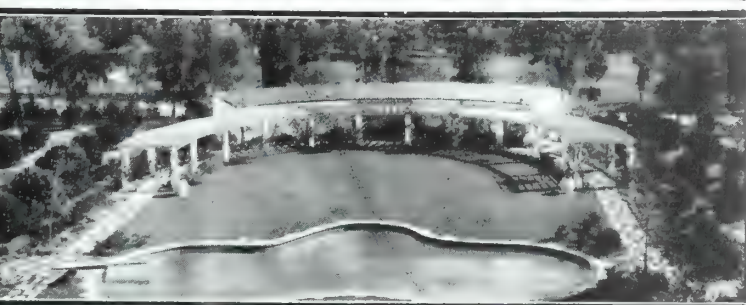
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Please send me "The Lawn Beautiful"
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The Garden Scrap Book

(Continued from page 146)

because it has been proved by experience that it will kill the toughest of "sucking" insects without injuring the most tender plant. Mealy bugs, red spider, scale, aphids and all the other destructive group have no more chance against a good dose of this modern mixture than has the traditional snowball of surviving the other side of the south bank of the Styx. It is even so exceptional that it can tell the bugs from the wallpaper, leaving the latter and all other delicate materials with which it may chance to come in contact quite unharmed. It will even (whisper it!) make your rooms smell like the Great Open Spaces instead of investing them with the Gloucester fisherman atmosphere which follows the use of whale-oil soap, for example.

Levity aside, this spray is good. We can't give you its patented name here, for this is a news note and not an advertisement. But if you should ask us by letter we would be more than glad to tell you what to ask for the next time you go into a garden supply store.

SAVING WILDFLOWERS. It frequently happens that the opening up of hitherto wild areas for building projects or the extension of highways sounds the knell of many, many fine wildflowers. Even though some of the plants thereby may escape direct

destruction, the change in conditions of exposure, soil drainage and so on dooms them to ultimate failure, usually within a year or two.

Under such circumstances one is more than justified in taking up the plants before they vanish forever, and trying to establish them in the home garden, fields or woodland. Even such choice things as Trilliums, Bloodroot, Columbine, Laurel and Fringed Gentian, ordinarily to be touched only under pain of instant condemnation by the ultraconservationists, may be thus moved with a clear conscience. Provide them with the most congenial home you possibly can, of course, and use the greatest care in digging, transportation and replanting.

Should some of them fail to thrive, do not feel that you have been a vandal. Having done your best, there is nothing to be nervous about. After all, it is more desirable to die in a private sanatorium, if you must die, than under the caterpillar wheels of a road tractor or within the iron maw of a puffing steam shovel. Though as far as that goes, you are more likely to succeed, at least in part, than to fail ignominiously.

NATIVE ASTERS. September in the Eastern States brings the full pigment of the wild Asters, than which no page in Nature's whole book is more lovely in its color work. Count-

Peterson's Perfect Peonies

EASIEST of all hardy flowers to grow, as well as the most permanent, the modern varieties of the Peony will prove both a revelation and rare delight to the flower lover.

The large, undivided roots, for which the House of Peterson has long been headquarters, will "come through" triumphantly next spring. But they must be planted from September to November for best flowering results.

The whole story of Peterson's Peonies is told in the 26th annual issue of

"The Flower Beautiful"

sent free upon request.

This new issue presents the Peony in such a manner that both the beginner and advanced amateur may profit by reading it.

Our Peonies, like our Roses, are recognized by experienced planters everywhere to be the very best that a lifetime of skilled and loving effort can produce.

George H. Peterson, Inc.

Rose and Peony Specialists

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Dreer's

Early Birds for Your Rock Garden

and for your border too! Grape Hyacinths and Blue Bells, sweet-scented Jonquils and chaste Snowdrops—all these lovely little harbingers of Spring should be in every garden of the land. Create more color in your earliest Spring garden by making liberal plantings of the following:—

	per doz.	per 100	per 1000
Chionodoxa Luciliae (Glory of the Snow)	\$.40	\$1.00	\$20.00
Muscari Botryoides Alba (Pearls of Spain) .....	.75	5.00	40.00
Jonquill, Single Sweet-scented	1.00	7.50	70.00
Muscari Armenicum (Grape Hyacinth) .....	.50	3.50	30.00
Snowdrops Single .....	.50	3.50	30.00
Scilla Sibirica (Blue Squills) .....	.75	5.00	40.00
Special	1 Dozen each of the six varieties	\$3.50	postpaid
Combination	25 each " " " " " "	6.50	"
Offers:—	50 " " " " " "	12.50	"
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Dreer's Autumn Catalog

lists and illustrates hundreds of other varieties of bulbs, including the choicest among Tulips, Hyacinths, etc., besides Hardy Perennial Plants, hundreds of finest varieties of Roses, etc., etc. Everything for fall planting is yours to command through this free catalog for which please ask, and mention this publication.

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Insect Pests of every kind are quickly and easily

destroyed by the use of WILSON'S O.K. PLANT SPRAY ... for over a quarter of a century the nationally recognized standard insecticide Recommended by the Officers of The Garden Club of America Half-pint 40c; Quart \$1.00; Gallon \$3.00; 5 Gallons \$12.00; 10 Gallons \$20.00.



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Wilson's O. K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply you (except in emergencies).

Kill weeds the Wilson way ... simply dilute Wilson's Weed Killer (1 Gallon to 40 Gallons of water) ... sprinkle ... that's all. The modern way to exterminate all weeds, poison ivy, vines, etc. One good application a year is sufficient. Inexpensive ... clean ... odorless. 1 Gallon \$2.00; 5 Gallons \$8.00.

Andrew Wilson
Dept. H G
SPRINGFIELD, NEW JERSEY

The Garden Scrap Book

less thousands of acres, most of them unnoticed save by the discerning, will rise this month to an unmatched climax of lavender, purple, blue, gold and white as the New England Aster, the New York and the other members of their varied race come to their high moment of the year.

Many of these wild Asters are desirable plants for the border and odd nooks and corners around the place. They are easy to transplant, too, if one waits until their bloom has passed. The best plan is to mark especially desirable specimens while they are in full flower, picking them for their individual color and all-around excellence of bloom. Then, toward the end of October, take them up with root systems intact and put them where you will, so long as the general growing conditions are fairly similar.

PLANTING EVERGREENS.

In most sections of the country September is the very last call for planting evergreens, whether coniferous or broad-leaved. To put them in later in the autumn is to court a disconcerting amount of winter loss. Even with September planting, great care must be exercised in providing abundant water right up to the time of actual hard freezing weather. Otherwise, winter evaporation from the leaves or needles may exhaust the plants' supply.

Early spring planting, however, rarely fails if the stock and the meth-

ods of handling it are right. The same is true of certain deciduous trees which are often considered difficult to transplant, such as the Dogwood and the Birches. The time for them is immediately after the frost is out of the ground sufficiently to permit free digging.

In point of actual fact, spring planting of most kinds of trees can be continued much later than used to be thought possible. They can even be moved, when nursery grown and well rooted, until their leaves begin to expand. Let them be out of the ground no longer than absolutely necessary.

BITTERSWEET. Every now and then one hears complaint that some perfectly healthy and well-developed vine of Bittersweet (*Celastrus scandens*) never bears any berries and consequently misses its greatest charm. It grows well and climbs like unto Jack's beanstalk, but it just simply won't come through with any fruit.

In a great many cases the trouble lies in failure of the blossoms to become fertilized. Bittersweet flowers are self-sterile and must be pollinated from those of another plant. Consequently the best results in the way of berries are obtained when several plants are growing near together, enabling insects to carry pollen from one to another.

Bittersweet likes well drained, fairly rich loam and full exposure.



Even in the DRIEST WEATHER you can have BEAUTIFUL LAWNS

The time when you must sit back helplessly and let your lawns and gardens turn up for the lack of "Rain" has passed. Skinner System of Irrigation in either concealed, portable or overhead types gives your lawns and gardens all the "RAIN" they need whenever and wherever wanted—at the mere turn of a valve.

A quarter century of pioneering and developing gives us the courage to say that with Skinner System installed on your grounds you can have "Beautiful Lawns, even in the driest weather."—And what's more, the cost is far less than you would imagine.

Write us today for our booklet
"RAIN" It's free for the asking.

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Plant STAR ROSES

This Fall
to insure unusual
success next summer

Fall is the time to plant roses. No difficulty about it—just follow planting instructions that accompany each order, and enjoy these four benefits from fall planting:

- 1—Freshly dug plants from our own fertile fields.
- 2—More blooms next summer from thoroughly established plants.
- 3—Unhurried planting on crisp, comfortable fall days, when the soil is in perfect planting condition.
- 4—Assurance of growth—Star Roses are guaranteed to grow and bloom or your money is refunded.

Plant "Star" Roses this fall; you run no risk. Make your selections now from our new "Fall Guide to Good Roses," 40 pages, 24 roses in full color. See the new novelties—Syracuse, National Flower Guild and Ami Quinard. The guide is FREE. Send for it.

THE CONARD-PYLE CO.

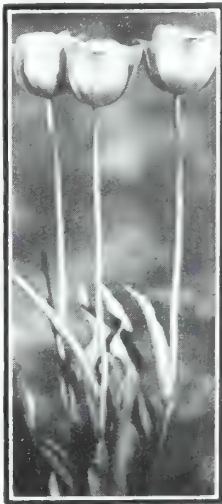
Robert Pyle, President

Star Rose Growers

West Grove 126, Penna.



Gorgeous Springtime Blooms SHUMWAY'S "Pedigreed" Bulbs



You will have a beautiful springtime garden if you plant Shumway's "Pedigreed" Bulbs this fall. They are Holland grown and carefully selected for particular planters. Largest sizes guaranteed.

Our 60-year record of business integrity is your assurance of quality bulbs that will produce gorgeous blooms. Reasonable prices. Delivery charges prepaid.

Superfine Mixtures—Largest Size Bulbs

100 Darwin Tulips . . . 17 Varieties.....	\$ 3.85
100 Breeder Tulips . . . 15 "	4.00
100 Cottage Tulips . . . 12 "	4.00
100 Early Single Tulips . . . 12 "	4.25
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100 Parrot Tulips . . . 5 "	4.00
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100 Crowned (1 1/2" dia) . . . 5 "	3.90
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50 Bulbs at the 100 Rate

Extra Special—12 Louis XIV Breeder Tulips, Purple, Gold Margin, 90c; fifty for \$3.50; 100 for \$6.25

All varieties grow 2 to 3 feet tall. Giant bloom.

100 Princess Elizabeth... Rose Pink	\$ 4.75
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100 Bartigon... Carmine Crim. on	4.75
100 Clara Butt... Salmon Pink	4.50
100 La Tulipe Noire... Nearly Black	4.00
100 Valentine... Violet	5.00
100 Scarlet Beauty... Scarlet	5.50
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100 Golden Bronze... Name describes it	4.75
100 Farncombe Sanders... Rose Scarlet	4.75
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100 Cardinal Manning... Rosy Violet	4.75
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1500 bulbs—100 of each	68.00
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375 bulbs—25 of each	18.50

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sparkling waters
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An increasing number of general investors avail themselves of market analysis services as precaution against the dangers of "blind" buying and selling.

These services furnish their subscribers with frequent reports covering the current market situation. They also issue reports on individual securities—though they do not give specific advice in the form of "tips".

There are also various bulletin services on market news and general economic conditions issued by banking firms and brokerage houses to their clients.

For your convenience, we are listing some of the better-known services offered to the public on a subscription basis by firms specializing in market analysis:

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BROOKMIRE'S ECONOMIC SERVICE
MOODY'S INVESTOR'S SERVICE
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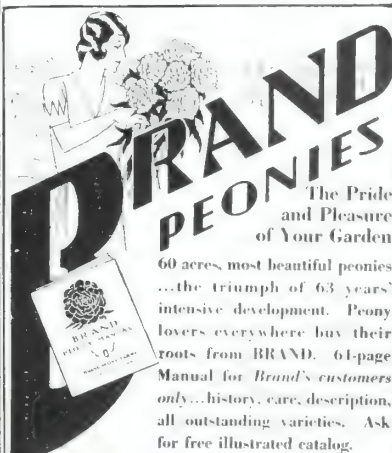
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A Blend of Iridescent Beauty

Give color, beauty and form to garden walks, terraces, porch, sunroom and driveway with Tilestones—the latest development of one who has pioneered in the field of architectural ceramics. Beautiful, enduring—each Tilestone is a work of art in itself. Like the finest pottery, Tilestones are kiln-burnt—the colors are permanent and unfading. Easily and quickly laid, either in cement or directly on the earth.

Illustrated Folder Free

Tilestones are made in 6x6, 6x12 and 12x12 sizes, assuring wide variety of designs and patterns in laying. Here is new beauty for home and garden at modest cost. Send today for beautiful photographic reproductions of Tilestones and complete descriptive information. If you are planning to build, show this advertisement to your architect.

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The TWENTIETH
HOLE!!!



Forfeit the 19th if you will—you'll never avoid the 20th! At club luncheon or home dinner, H. P. Sauce is a smacking drive down the appetite fairway!

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sample bottle
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Seventeen fruits and piquant spices are blended, bottled in England. H. P. is the original taste-maker for cold cuts and salad dressings—good on dinner roasts and steaks. You'll love it!

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HARD TO HEAT?

Mail Coupon for FREE BOOK

Ever notice how hard it is to keep your home at a comfortable temperature? Ever feel sudden, unexplainable drafts that chill you through and through? Ever catch cold for no apparent reason? You'll find out why in a free booklet called—

"The High Cost of Lost Heat"

It tells about air-leakage through cracks around windows and doors. It tells why sealing these cracks means healthful comfort. With the booklet comes a free heat-loss analysis that shows, in advance, exactly why Monarch tubular interlocked Metal Weatherstrip will save you from \$35 to \$100 each year for the life of your home! Installations made by factory trained experts.



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Send booklet, "The High Cost of Lost Heat" and FREE heat-loss analysis.

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Check here for full details on special plan that permits you to enjoy the advantage of Monarch Metal Weatherstrip while paying for it.

OSHKOSH TRUNKS



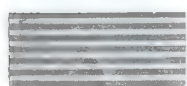
To people with short tempers who have to take long trips

PEOPLE who travel with Oshkosh Trunks enjoy a peace that passes understanding—at least the understanding of anyone who is not an Oshkosh owner.

Oshkosh Trunks are not equipped with radio sets, fireplaces, or putting greens. But they do offer many conveniences that are a blessing to short-tempered travelers.

Properly constructed hangers, for instance, that simply cannot damage your clothes. Drawers that always slide smoothly in any climate. Locking devices, both inside and out, that do their stuff instantly and without balking. And a long line of minor blessings that the average trunk does not offer.

HOW TO RECOGNIZE AN OSHKOSH TRUNK



"Chief" Oshkosh Cord Duck, the strongest and toughest trunk covering made, is found only on Oshkosh "Chief" Trunks. It is recognizable anywhere by these two bands of red and yellow stripes woven into the fabric. Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A useful descriptive booklet, "Your Home Away From Home," will be sent upon request. For a copy, address the Oshkosh Trunk Company, 483 High Street, Oshkosh, Wisconsin.

House & Garden's Bookshelf

(Continued from page 150)

in itself an outstanding achievement.

Briefly, *Exploring For Plants* is the story of an expedition which began in Panama, went north to Canada, across to England and the Continent, then southward through France to Northern Africa and thence to India and Malaysia. Throughout the foreign parts of these varied regions it constitutes an intimate, effective record of native life, customs and surroundings, of the fellowship of scientific men in far places, of the dangers and hardships which are part of the true plant hunter's very existence. It is scarcely less a picture of races, countries and the ways of men than of the immensely varied and frequently curious plants which were the scientific aim of the tour. From cover to cover there unfolds a constantly broadening outlook which, more than in any other book I have read, reflects in detail as well as in mass the vast territory which Dr. Fairchild covered. The author is exceptionally happy in the charm and sane balance with which his whole story is told.

Exploring For Plants is to be heartily recommended to all who are interested in foreign lands, the backgrounds of their peoples and the parts which they play in the immensity of the world's horticulture.

R. S. L.

AUDEL' GARDENER AND GROWER GUIDE. By Edward C. Vick. New York: Theo. Audel and Company.

THE four very handsome, very well made and very convenient handbooks might be considered, and worthily so, as a monument to the author's father, James Vick, the seedsman who came to be loved over the country as a teacher of floriculture, through his letters in *Vick's Magazine*, which he founded.

Volume I, in simple and attractive form and style, with admirable terseness and with a great wealth of drawings, diagrams and tables, offers, to farmers especially, information on soil management, including drainage, irrigation and fertilizing. So attractive indeed is the presentation that almost any reader should find it interesting, as every manager of a park or estate or every gardener should find it instructive, and in many points applicable to even small-scale gardens.

Volume II is of application to a wider circle of readers in dealing with "Good Vegetables for Home and Market." It also teaches much through drawings, pictures and charts. Added to the text of such excellent articles as those on Asparagus, on Celery, Corn and Onions they should impart new zest for producing these wholesome vegetables.

The third volume, complete in itself like the others, gives more than is promised by its title "Fine Fruits." Propagation that is of vegetative form rather than by seeds is taught, "from the bottom up," in a charming manner with a very generous number of clear drawings. Transplanting, pruning and tree surgery, insects and insecticides all are packed into a few easily read pages, with consummate skill in avoid-

ing the unimportant and methods that are not "up-to-date." Small fruits and even citrus fruits and tropical fruit also are included in this volume.

In the nearly six hundred pages of the fourth volume the scheme is to ambitious. While this volume has the general excellencies of the others and some familiar subjects, because of their simple character, are given sufficient treatment for a book of the kind, to some of the flowering ornamental plants there are allotted but a few words that seem scarcely more than an introduction. Under the head of perennials a few of the important topics like *Aquilegia* are dismissed with two or three lines. The handling of large subjects such as the Iris, the Oriental Poppy, the Peony and the Rose one would expect to find deficient because of lack of space; but there are actual errors, as in declaring that seeds of the annual Sweet Pea require greenhouse or hotbed treatment and that "the Iris are natives of damp spots," as though all species had such natural habitats—a belief that might lead to disaster in managing what most people today think of when Irises are mentioned. No idea at all is given of the wonderful improvements recently made among the tall bearded Irises. It is asserted that 11 varieties of the Oriental Poppy exceed the type (Would that the author had known Flanders, *Wuertembergia* and *Lula A. Neeley*!), and this plant, easily grown from root cuttings, is recommended to raise from seed. The all too brief remarks about the Peony are more satisfactory except seeming to permit moving in the spring and in approving the use of clumps in advocating that one "secure good strong plants." Much that is said in the more lengthy sketch of the Rose is good; but the author probably did not really mean that "the Hybrid Teas in the climate around New York City are hardy." It would have been better to advise that Tulip bulbs be covered not "three inches deep" but five or six and it is a pity that late Tulips are divided into Darwins and Bizarres with not even mention of Breeders—which, to be sure, might be regarded as including those to which was given the name Darwin—and the Cottage, so distinct in form from the Breeders and the Darwins.

F. B.

THE ROSE MANUAL. By J. H. Nicolas. Harrisburg, Pa.: J. Horace McFarland Co.

IT is a fine thing to write a book when the author has such a wealth of material, gained through his own experience, as that which enabled Mr. Nicolas to turn out *The Rose Manual*. After all, how many volumes come from the presses whose striking defect is that their creators did not seem to have very much to write about! We have known Captain Nicolas for a long time, and we have been aware that his mind is stored with an astonishing lot of information about the culture of garden Roses; but if he had never learned this through per-

(Continued on page 158)

THE NATURAL BEAUTY OF PINE ADDS CHARM TO ANY HOME » »

JUST BEYOND the porch, a garden with trees and small rock plants, and a sheltered corner in which to meditate. Within, rooms that you have carefully planned. . . . How much their success depends upon the natural beauty and the friendly atmosphere of the woodwork!

Pondosa Pine may be used for almost any interior purpose . . . a cupboard, some bookshelves for the den, an additional closet . . . or knotty pine paneling for the dining-room and entrance hall. Intricate carving, too, can be executed on Pondosa Pine with a fine degree of accuracy. And for all trim, inside and outside, Pondosa is both serviceable and economical.

The charm of the wood is still in evidence after years of use. Paint retains its freshness and luster. Stains still accentuate the delicately figured grain. Joints stay tight; nails and screws hold their place. Cupboard doors swing smoothly and fit their frames without binding. Windows open quietly. Careful seasoning and grading, added to its natural qualities, have made Pondosa unusually satisfactory for most building purposes.

Pondosa Pine is imprinted with the familiar pine tree trade-mark, which makes identification for you, or for your architect, as simple as choosing plumbing, heating, or electrical equipment. Lumber dealers can supply Pondosa quickly. Western Pine Manufacturers Association, Portland, Oregon.



"The trouble with us oldsters is, we criticize youngsters for slap and dash and forget the long seasoning we've had. Take this piece of Pondosa—when it was young and green it wasn't dependable. But now it's cured an' kiln-dried, it'll stay put without warp or crawl."—From the philosophy of the boss-carpenter.



Pondosa Pine
THE PICK O' THE PINES

Only that which is good can endure..

GOOD BUILDINGS DESERVE GOOD HARDWARE



Gargan—a design in the modern manner for business buildings

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The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA
Makers of the world's most complete line of builders' hardware

House & Garden's Bookshelf

(Continued from page 156)

onal contact, we would know it only from reading his book. Its content is such that the reader must feel instinctively that the author knows these things for himself, and not from hearsay or from reading the work of other authorities.

Captain Nicolas writes as he talks. On the preface page, of the *Manual* we read that a past president of the Federal Garden Clubs of Ohio once asked him, after a lecture, "Why don't you write a book, talking just as you did to us this afternoon?" He resolved to do just that, and he did it with great success. The author is a Frenchman by birth, and his knowledge of the Rose is by no means accidental. It is not even incidental, it is his main business in life, but a business which he carries on with such optimism, zest and enthusiasm that it is hard to seem like a pleasurable pastime. Captain Nicolas came from one of the great Rose regions of France, his father was an enthusiast in Rose culture, the son was early associated with one of the leading rose-men of his native country. From one of the most famous of these, M. Henri Gravieraux, the author obtained permission to use the color charts, elaborated by his father, the celebrated M. Jules Gravieraux. These charming charts are a valuable feature of the *Manual*, for they render color definition so important in the modern hybrid-rose world a rather simple matter.

The book, of some 350 pages, is generally divided into three sections, described under the headings, "The Pageant of Rose Progress," "A Year in the Rose Garden," and "The Rose Workshop." In the last-named section, the title of which may be less descriptive than the other, are assembled chapters on hybridization, budding, pot culture and color description.

Since the author of the *Manual* very aptly writes as he talks, the reader is not likely to "skip" many early pages. The inclination is to begin at the beginning and read right through to the end. That is just what we did. But to read the table of contents first is likely to upset such consecutive reading—for the index is so comprehensive of the many good things in the book.

Useful pictures illustrate the text, and it is the text which interests us most. That good old overworked word of common parlance, "practical," seems to be the one indispensable adjective to use in describing *The Rose Manual*. One who knows the author knows for a certainty that the book just had to be of that kind.

W. E. C.
ART JOURNAL OF THE FIFTY. By Ernest H. Wilson, M. A., V. M. H. Boston: The Stratford Company.

THE book might well have had the title "Monarchs of the Trees," since the author has embellished the text with superb illustrations of the outstanding individual specimens of notable trees gathered from all parts of the world in his travels. Here we have a Classic volume into which have been gathered all the known technical facts about the finest outstanding trees

of all the world and, with running through it a vein of practical horticultural information that gives the tree lover an entirely new insight and appreciation of the sterling qualities and merits of each kind under discussion.

It is hard to classify the book because of the combination of poetic sympathy, practical cultural information, botanical exactness, and general appreciation of the part that trees play in the evolution of nature, to say nothing of their economic importance; and often there are casual and interesting references to the parts they have played in the fields of politics and religion. The purpose of this work, as the author himself says, "is to show the intimate connection, the bond of companionship, as it were, between ourselves—mankind in general—and certain groups of plants. Animal life, in all its higher forms at any rate, is dependent for its very existence on the vegetable kingdom. Man draws much of his bodily sustenance from the products of plant life, and trees will yield, to all who heed their beauty and study them, mental enjoyment and healthful recreation."

Prompting by the travels and camera that Mr. Wilson took with him, we are enabled through this volume to make a world travelogue with highlights of interest constantly cropping up with rich diversity. I do not know of another book with which *Aristocrats of the Trees* can be compared either for style or method. In a prologue, the author perhaps gives the keynote of his underlying emotion about trees in their horticultural sense: "Plant native trees in preference to exotics wherever possible." This is the crystallization of his observation and experience.

Exotic trees have an appeal because of the very fact of their strangeness and curiosity. It would be well indeed if those interested in Arbor Day celebrations all over America would take seriously to heart the message conveyed in this prologue: "Norway Spruce, English Oak, and Scots Pine should not be planted unless the passing moment suffices to please the fancy."

It is one of the nearest things to permanency with which the planter has to deal. Before undertaking any great operation that is hoped to have any endurance, a study of the message that *Aristocrats of the Trees* expresses will save hundreds of thousands of dollars on American estates alone.

We are slowly becoming tree-conscious, realizing that permanency is worth much more than the cheap transitory picture. It takes more than a lifetime to acquire a full acquaintance with trees. Therefore, the message of one who has made trees a lifetime study, has had unusual opportunities to balance the evidence, is surely worth while to the rest of us who can only take on a fragmentary study of trees.

Aristocrats of the Trees is a de luxe volume, 9 x 12 inches, with sixty-six full page halftone illustrations of the famous trees of all the world, and a color frontispiece of an autumn scene in the woods of Japan.

L. B.

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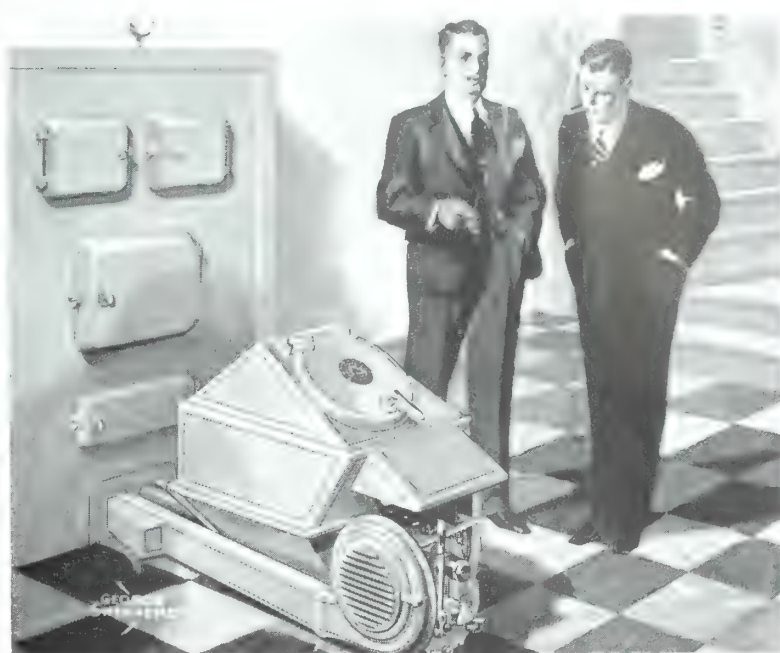
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TRADE LITERATURE

OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to manufacturers in the building field. Address manufacturers direct for this literature, or simply check the list below for the material in which you are interested . . . write your name and address in the lower margin . . . tear out this page . . . mail it to House & Garden Readers' Service Bureau, Graybar Bldg., New York City, and these booklets will be sent to you.

• GAS HEATING

MODERN TEMPER-SAVING HEATING SERVICE. The many advantages of Bryant Gas Heating are set forth in this booklet. In addition to providing efficient heating the gas heater eliminates coal dust, ashes, smoke and fuel storage, thus making a livable room out of the basement. Technical illustrations show how the Bryant Gas Boiler operates. **THE BRYANT HEATER & MFG. CO., CLEVELAND, OHIO.**

• BOILERS

LEST YOU FORGET. This booklet tells the way to get the most out of your boiler with the least work and least expense. How to start the fire, how to bank it at night and start it up again in the morning, and the care of the boiler are among the instructions given. The square type and round type Burnham Boilers are both illustrated and described. **BURNHAM BOILER CORP., IRVINGTON, NEW YORK.**

• BOILERS

MODERN CELLAR DESIGNS. The "Elite" Boiler was designed by Thatcher particularly for installation in the modern cellar. It is concealed in an attractive steel jacket painted in a durable red enamel, and it is doubly insulated against the loss of heat. Color drawings show how the cellar can be made into a livable and attractive room. **THE THATCHER COMPANY, 39-41 ST. FRANCIS ST., NEWARK, N. J.**

• OIL BURNERS

IDEAL OIL BURNING BOILERS. These boilers are described as the final embodiment of details that have been perfected through experience spread over a period of years. Illustrations and sectional views show the appearance and mechanism of the burner. There are special Oil Burner Installing Plates which can be instantly removed for inspection or cleaning. **AMERICAN RADIATOR CO., 10 W. 10TH ST., NEW YORK CITY.**

• INSULATING PLASTER BASE

WHEN YOU INSULATE YOUR HOME. The product described in this leaflet is called "Bi-Flax," a new type of insulation. It is an insulating plaster base combining a painted metal lath with Flax-li-num, which is the name of the insulation material itself. An illustration of a cut-away section of a wall shows the appearance of Bi-Flax beneath the plaster. **FLAX-LI-NUM INSULATING COMPANY, ST. PAUL, MINN.**

• INSULATING BOARD

IT SAVES, IT BUILDS, IT INSULATES. The various uses of J-M Insulating Board are set forth in this illustrated catalog. In addition to its value as an insulator it has great structural strength and rigidity. One of the pages lists nine advantages of J-M Insulating Board when it is used as sheathing. Sketches show how rooms are remodeled with it. **JOHNS-MANVILLE CORP., 292 MADISON AVE., NEW YORK CITY.**

• SHINGLES

THE WEATHER CAN'T BUDGE THEM. Sketches and photographs in this catalog show Genasco Latite Shingles and how they are made to lock on the roof. They are fire resisting and weatherproof. These shingles can be laid right over old worn out, weather-battered shingles, thus saving the expense of ripping off old ones. They are made in four natural colours. **THE BARBER ASPHALT COMPANY, PHILADELPHIA, PA.**

• CEDAR SHINGLES

BUILDING A HOME IN SERENIA. Among the many advantages of Red Cedar shingles which are mentioned in this catalog are the natural beauty, though the shingles can be stained or painted if desired, the value as an insulator and the natural oil in the cedar which prevents rot. Furthermore, the shingles will not warp. **BROOKLYN STEWART & WELCH, LTD., 1111 FOURTH AVENUE BLDG., SEATTLE, WASH.**

• STAINED SHINGLES

CREO-DIPT STAINED SHINGLES. In a special envelope a number of photographs of residences are reproduced on loose leaf sheets. Each residence is either shingled or walled with Creo-Dipt Shingles. These illustrations show how an old house can be rebeautified by reshingling with Creo-Dipt Shingles. This collection of photos sells for twenty-five cents. **CREO-DIPT CO., INC., N. TONAWANDA, N. Y.**

• BRICK

THE STORY OF BRICK. This booklet tells the story of brick construction and use from the early ages up to the present time. There are a great many photographs of attractive houses showing brick used for interior decoration and exterior construction. Several reasons are mentioned recommending the use of brick. The booklet sells for fifty cents a copy. **AMERICAN FACE BRICK ASSOC., CHICAGO, ILL.**

• CEMENT

PRESTOLITH VELO CEMENT. The product is described as being both fast and safe. It will flow well around steel reinforcing and it requires no admixtures or accelerators. A particular instance is cited in which a job was finished two months ahead of schedule because Prestolith Velo Cement was used instead of an ordinary cement. **MISSOURI PORTLAND CEMENT COMPANY, ST. LOUIS, MO.**

• TILES

KRAFTILE FAIENCE. A collection of color illustrations shows interiors attractively floored and walled with High Fired Faience Tiles. Kraftile is made by the monolithic method which is described in full, and because of this method of manufacture Kraftile can be guaranteed against cracking, crazing and spalling, or lifting the glaze. **KRAFTILE COMPANY, 55 NEW MONTGOMERY STREET, SAN FRANCISCO, CALIF.**

• WROUGHT IRON

THE VITAL ELEMENT. A discussion of the history of wrought-iron pipe and its uses. Byers genuine wrought-iron pipe has been manufactured by this company since 1864. Its advantages are explained in the booklet, and great emphasis is laid on its rust-resisting qualities. The protection against rust is due to the iron silicate which is "the vital element" of wrought iron. **A. M. BYERS COMPANY, PITTSBURGH, PA.**

• WALLS AND CEILINGS

WALLS AND CEILINGS OF CHARACTER. This booklet shows how old cracked ceilings and walls can be made over attractively by the use of Upson Board. The many advantageous points about Upson are set forth, and the fact is particularly emphasized that although Upson Board is light, it is strong and flexible. This lightness makes it particularly adaptable to ceilings. **THE UPSON CO., LOCKPORT, N. Y.**

• BRONZE WINDOWS

JACKSON WINDOWS OF BRONZE. We are told in this catalog that Jackson Windows are made of bronze to insure permanence. This quality of permanence together with the fact that they require practically no maintenance, makes Jackson Windows ultimately less expensive than other types. They come in two types, casement and double hung. **W. H. JACKSON CO., 335 CARROLL STREET, BROOKLYN, N. Y.**

• CASEMENT WINDOWS

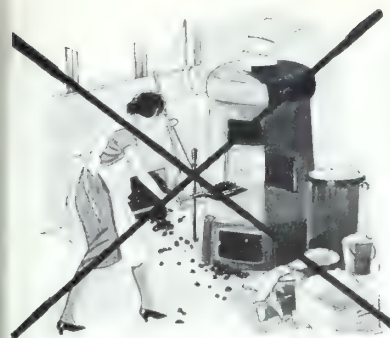
YOUR WINDOWS THROUGH A DECORATOR'S EYE. In an illustrated booklet on Lupton Casement Windows a color scheme is offered for each room in the house. All the rooms are equipped with Lupton Casements. Weather will not warp these casements or make them stick. Lupton metal screens, and shade and drapery brackets are available for the casements. **DAVID LUPTON'S SONS CO., PHILADELPHIA, PA.**

• LIGHTING FIXTURES

HORN AND BRANNEN LIGHTING FIXTURES. Many attractive examples of Early American fixtures some of which were reproduced for the Ford museum, and others from the Henry Ford collection, are reproduced in this booklet. They will appeal particularly to those who have a keen interest in the Early American Period. **THE HORN AND BRANNEN MANUFACTURING CO., PHILADELPHIA, PA.**

• BATHROOM FIXTURES

NEW BEAUTY AND UTILITY. One of the special features of this booklet on Kohler plumbing fixtures is a series of illustrations showing groups made up of pieces particularly designed to be used together. This will assist the home owner in choosing the bathroom equipment. A special lavatory to be installed in the boudoir is also illustrated. Fixtures are available in many soft pastel colors. **KOHLER CO., KOHLER, WIS.**



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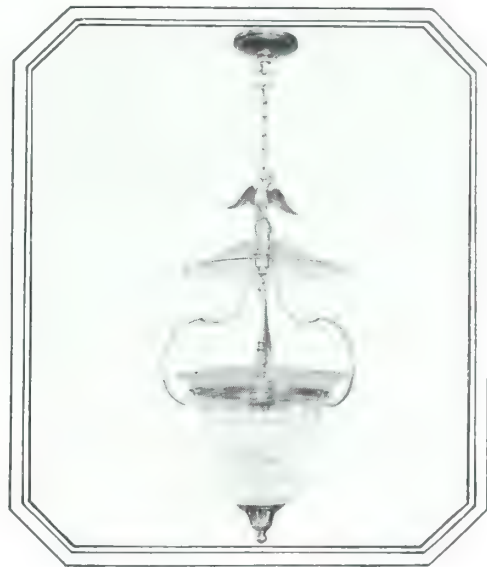
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A telephone in the guest room is evidence of the thought you have devoted to your guests' ease and comfort. Many hostesses find that in rooms where telephone service is desired only at intervals a portable telephone is suitable. This can be connected into a permanent outlet as long as the room is in use, and then moved elsewhere as household needs dictate.



Well-chosen books... a cozy lamp... a favorite chair... and of course, a handy telephone, to give the living room its full measure of modern comfort.



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Placing a telephone at their disposal is as much a part of hospitality as flowers on the guest room table

✓ ✓ ✓

MUCH of the charm of gracious hospitality lies in the little things you provide for the comfort and enjoyment of your guests. Fresh-cut flowers. Theater tickets. The latest novel. A breakfast tray. A guest room telephone for their personal use.

This last is a modern courtesy which adds the final note of convenience to the other arrangements you have made. It makes it possible for your guests to place outside calls whenever they want... or to receive them in the privacy of their own quarters. If your telephone system is intercommunicating, it enables them to talk with their host and hostess and various other members of the household.

The guest room telephone is a natural part of complete *telephone convenience*. In the modern home, telephones are placed wherever they will save steps and time and effort... in living room and sun parlor, kitchen and bedchambers, library and recreation room... and the cost is reasonable. In many residences, there is an additional line for servants' use. Your local Bell Company will gladly help you plan the telephone arrangements best suited to your home. Just call the Business Office.



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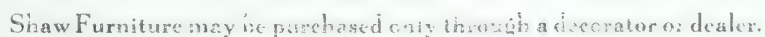
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12



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A series of permanent rooms for the inspiration of gracious homes in the best modes of today. For town or country, for luxurious formality or serene simplicity, these complete interiors express taste and character in furniture, wall treatments, hangings, flooring and fixtures. They include antiques, importations, reproductions—with that most useful factor for selection: display ensemble in true and harmonious settings.

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Caldwell



LA
1732



LA
1714

A Group of Original Pieces
by
PAUL LAMERIE

the greatest silversmith
of his time



PL
1724



PL
1742

An interesting feature of this group is that the pieces bear different marks used by this artist during these periods, and so recorded in Goldsmiths' Hall.

J. E. Caldwell & Company
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What would you expect to pay for

a French Chintz like this?

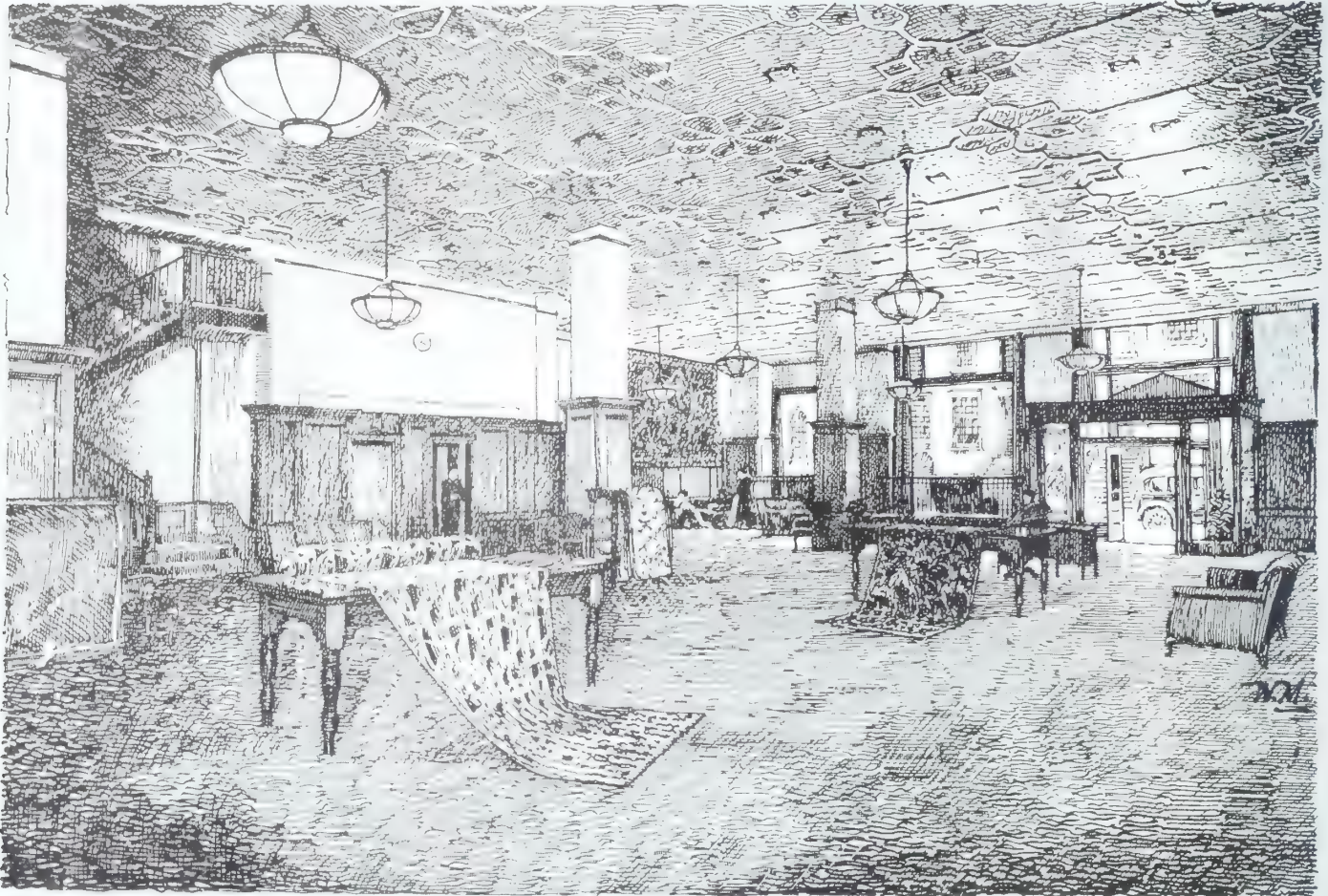
THE photograph tells some of the story — it shows the very detailed delicacy of the pattern — the grace of the feathers and flowers intermingled in true 19th Century lavishness. It doesn't show the beauty of the many, many colors which are so skillfully printed on a finely woven semi-glazed percale. And it certainly doesn't even hint that the price of this splendid chintz is only 98¢ a yard, 31 inches wide. Of course, only at

MACY'S

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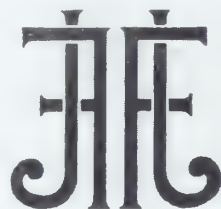
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The interior of the new building of Johnson & Faulkner is light, roomy and studiously designed for the convenient display and handling of decorative fabrics. Here one will find assembled a comprehensive showing of the finest decorative materials from the British Isles, France,

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(Above) XVIIIth Century French Pieces exquisitely arranged in the Boudoir. (Below) An inviting corner of the Library.

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CHARAK FURNITURE COMPANY, INC.

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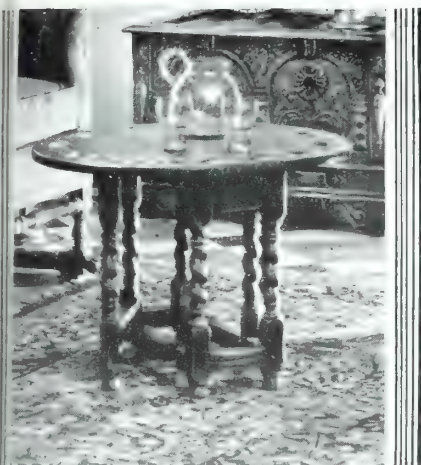
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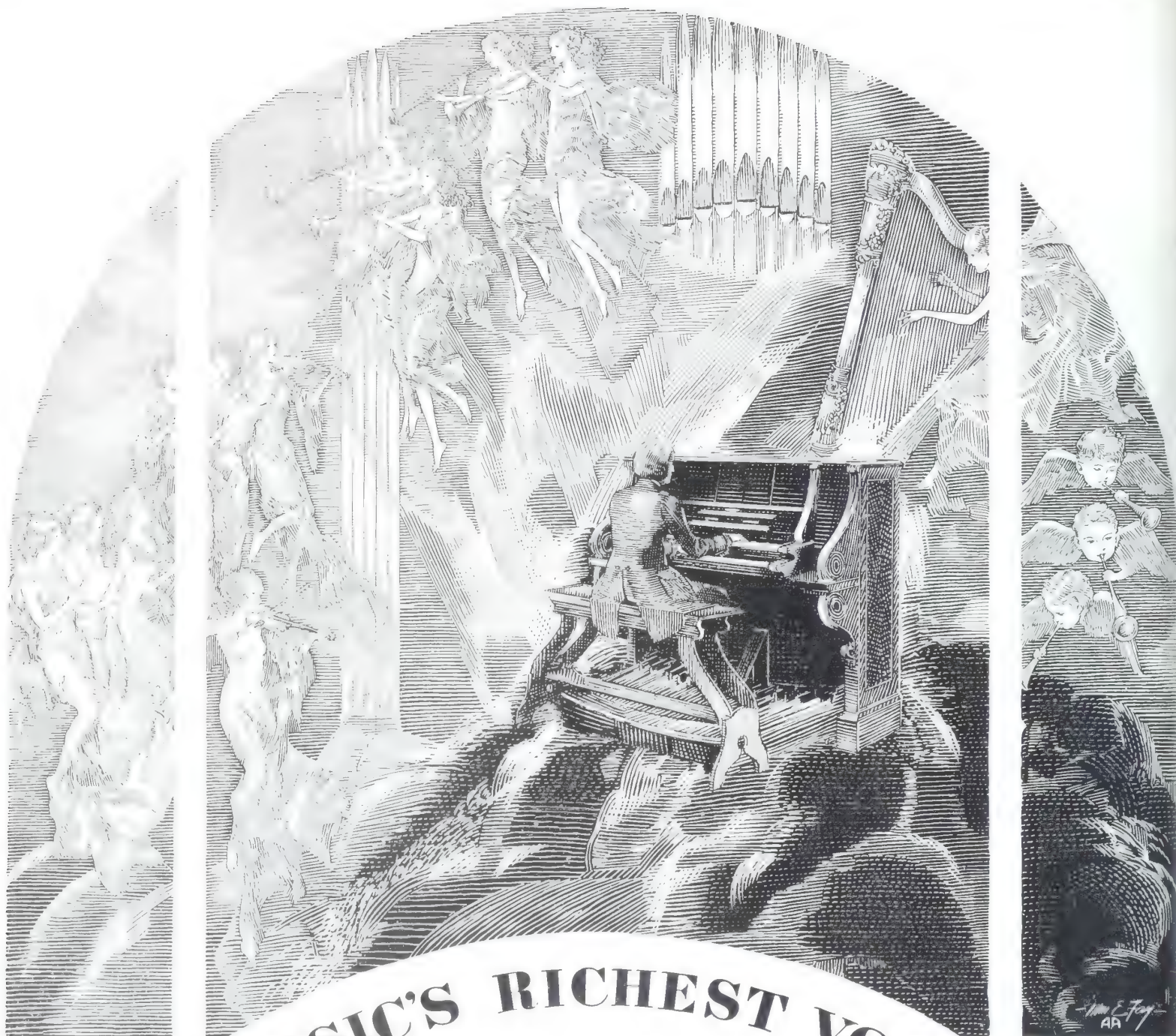
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Lurelle Guild's



EARLY AMERICAN COLLECTION INSPIRED THIS *Scranton* COLONIAL Lace.



WE asked Lurelle Guild to design a group of smart glass curtain laces for today's homes in accordance with fashion's latest dictate, "Lace at every window." His collection of many delightful samplers provided him immediate inspiration, he found trees, flowers, houses, human figures and decorative borders. Here were quaint, delightful and correct motifs for the new Scranton Colonial laces, and under the skillful pencil of this trained artist and decorator they are grouped and scaled so cleverly that they will seem to have been planned for your own particular windows. So charmingly adaptable, too, are these new Scranton Window laces that in this new group of twelve we have listened "Colonial" you can find a design suited to any window in your home.



In the Colonial pattern shown at the left and at the window, Mr. Guild has caught the gaiety and quaintness of the early American period. This pair of curtains is known as "COLONIAL DESIGN NO. 2" and retails at from \$3 to \$4. Altogether there are twelve smart patterns in this range of curtains known as Colonial Laces and all are moderately priced. Ask to see them at your favorite store. In case you do not find them, write us and we will see that you are served through your store or decorator nearest your home.

LURELLE GUILD, artist, decorator and author of "The GEOGRAPHY of AMERICAN ANTIQUES," says that "few know fully the correctness and smartness of Colonial Lace at the window." His Scranton Colonial designs are authoritative as well as beautiful. If you would have your window drapings introduce the greatest beauty into your rooms, use these laces. The folder, "COLONIAL LACE created by LURELLE GUILD" will tell you more about this interesting group. Write for a free copy. So that you may see just how this lace is made, we shall be glad to send you an attractive table runner made with Colonial Lace. Use the coupon below.



SCRANTON LACE COMPANY, Dept. 720
Scranton, Pennsylvania
Gentlemen:—

☐ Please send me, free, the interesting folder, "Colonial Lace created by Lurelle Guild."
☐ Enclosed find 25c for Colonial Lace Table Runner.

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competing

SCRANTON Drapery Fabrics

If your taste decrees: "Charm with Permanence" —on your walls

THRIFT, these days, is a part of smartness. The trend is not towards beauty alone—but towards a LASTING beauty. In the matter of wall treatment, for instance, people are growing tired of continual redecoration. They are spending slightly more, at the outset, on their wall covering, choosing it with greater care—planning to live with it for years to come.

It is to this changed attitude on the part of both home owners and leading interior decorators that Permatex wall covering appeals. Its already amazing vogue is precisely its promise of "charm with permanence."

In considering Permatex you must discard all your previous notions about wall coverings. Permatex is a new creation. It is like no wall covering you have ever seen or touched. It has a soft lustre that will remind you of fine satin, and this lustre is permanent. You can clean Permatex with a damp cloth, since it is waterproof. Its colors are sun-resistant. It will not crack, "peel," grow brittle or sticky; nor will it "grey" off.

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Permatex wall covering is an exclusive product, obtainable at better wallpaper houses the country over. If your dealer does not carry Permatex, write us and we will send you an assortment of sample patterns and colorings.

The pattern illustrated was designed by the celebrated Dr. Josef Baron Schenk, in collaboration with RICHARD E. THIBAUT, INC., 25 West 40th St., N. Y., sponsors and distributors of Permatex wall covering.

PERMATEX

REG. U. S. PAT. OFF.

Permatex Fabrics Company, 11 W. 42nd St., New York
A Division of the Aspinook Mills, Jewett City, Conn., originators
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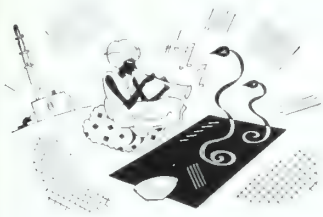


Thibaut

Thibaut

SUN-RESISTANT AND WASHABLE

Your decorator will be glad to show you the Thibaut book of wall coverings. It presents many new and lovely patterns in Permatex wall covering immediately available to you.

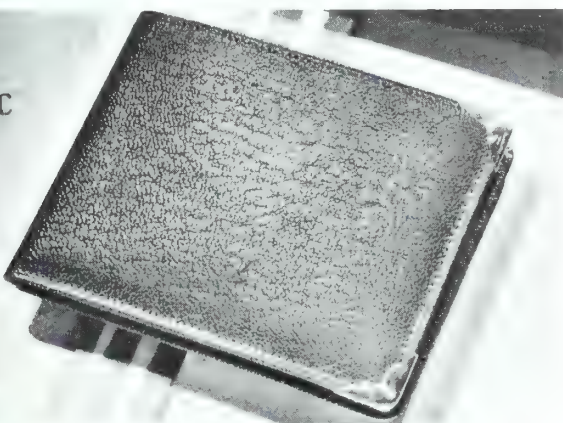
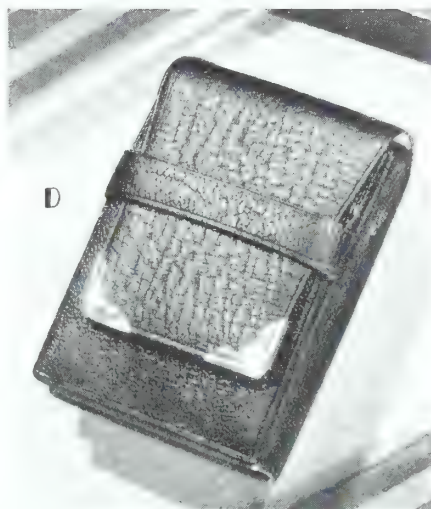


Camel Hide



A rare new leather from India, of singular strength and beauty

CROSS the desert, churning the hot sand, a caravan moves. Grumbling camels sway with their precious burdens, picking a way through the sharp stones of dried water-courses . . . loitering in the shade of the thornbush . . . halting at the shrill call of the leaders, to sink on calloused knees. • It is not generally known that the patient ship of the desert, so much a part of our conception of the Orient, supplies a hide remarkable both for toughness and for charm. Camel-hide is relatively scarce. Indeed, C. F. Rumpp & Sons, Inc., is the first, and it is believed the only, establishment to manufacture fine articles of this material, just as it was the first to introduce genuine ostrich leather. • And there is little possibility that the subtly grained, stubborn leather will come into common usage. The one source is much too restricted and uncertain. Yet to those who are fortunate enough to possess some article made of it, camel-hide promises generous years of service . . . a measure of delight and satisfaction far greater than one might ordinarily expect. • It will be a simple matter for you to identify articles of this new leather, or of any other leather made by C. F. Rumpp & Sons, Inc. Upon each piece is to be found a tiny golden keystone R. That imprint is your infallible assurance, as it has been the assurance of people of taste and judgment for eighty years, that the gift is good. • C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, haberdashers, and stationers.



A . . . A necktie case, in brown camel-hide, ecru lined, with a hanger which is gold-plated over non-tarnishable metal. Though especially desirable for traveling, the case always is acceptable in a man's dresser.

B . . . A collar box, in brown camel-hide, with ecru silk lining.

C . . . A billfold, in brown camel-hide, with or without 14-carat gold corners. There is space for license and identification cards. The case comes also in a wide variety of leathers.

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Antique English Mantel of half Statuary and Gallena Sienna Marble \$1950, Rare Paktong Firegrate, Adam Style, \$1000.

TO bring to you, from the far corners of the earth, mantels and other fireside fittings which make the hearth a haven of luxurious beauty and of rich contentment, has for over a hundred years been the purpose and privilege of the House of Jackson.... We deal in ATMOSPHERES as well as in PERIODS, and many of our old-world treasures have about them that priceless and indefinable heritage from the past which lends the charm of olden days to present-day living.... Sometimes these works of art are discovered in obscurity—sometimes they are purchased from private collections here and abroad—and in some instances, they are of such importance that they eventually find their way into this country's museums, through gift or bequeathal.... It is our privilege to here illustrate a remarkable collection of PAKTONG... 42 MUSEUM PIECES of England's rare and beautiful "lost-art" alloy, recently assembled and imported through our exclusive foreign connections.

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OVER A HUNDRED YEARS OF SERVICE TO THE

World's largest collection of **PAKTONG**...England's mysterious "lost-art" alloy!

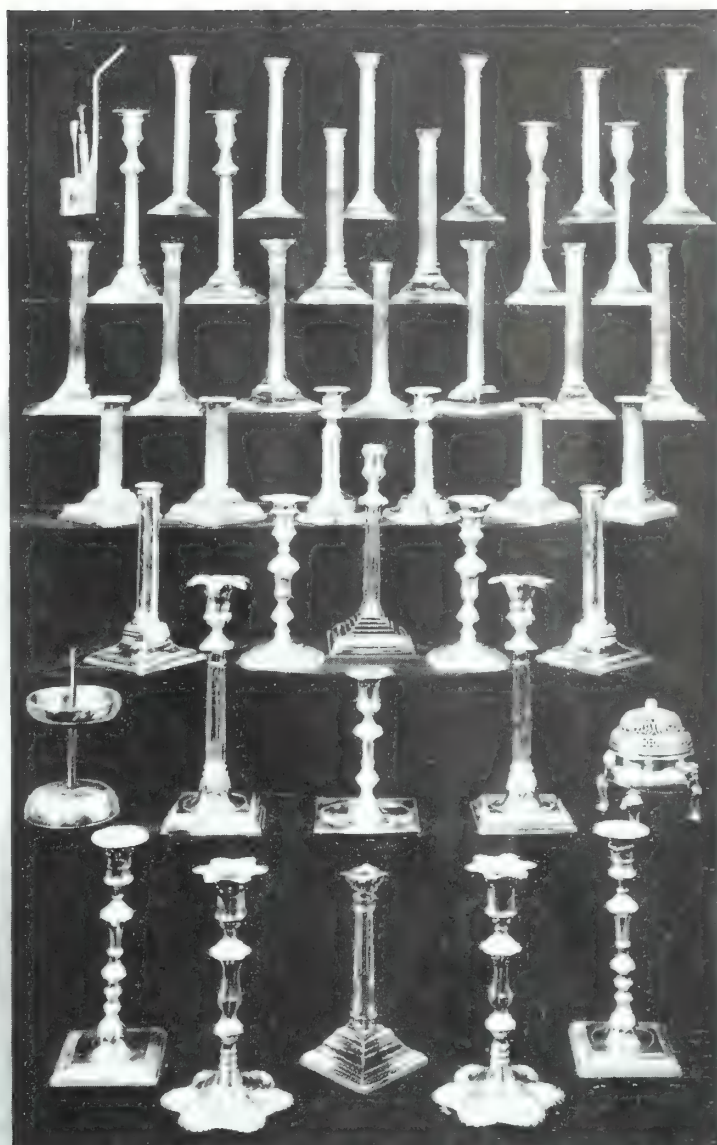
Paktong or Tutenag—that rare, silver-white alloy of Chinese origin, manufactured in England between 1750 and 1800—is so shrouded in mystery that to this day its composition is in doubt, and its very name is disputed.

How and by whom this tough, tarnish-resisting metal was first made is not known—and although beautifully modelled candle-sticks, firegrates, and fenders of Paktong are occasionally found in auction rooms and antique shops—even the dealers, themselves, can give no information regarding it beyond that relating to its rarity and antiquity.

Examples of Paktong may be seen at the Victoria and Albert Museum, South Kensington, England, and at the Metropolitan Museum, New York City—but the largest collection of this remarkable ware ever assembled has been brought to this country by the House of Jackson.

In design and craftsmanship the Paktong firegrate illustrated on the opposite page so plainly reveals the style of Robert Adam that it is probable that it was constructed after his own drawings. And the Paktong pieces shown at the right possess artistic merits which are quickly recognized by those with an instinctive knowledge of age and value.

Coupled with its beauty and rarity, Paktong—because of its Oriental origin, and the secret of its making—possesses those elements of romance and of mystery which give it an unparalleled appeal both to the casual collector, and to the antiquarian.



Important collection of England's rare XVIII Century Paktong.



Paktong, or "Chinese white copper," popularly known in England as Tutenag, was at one time believed to be a rare metal mined only in the East, but was later discovered to be, in reality, an alloy. The name, Tutenag, spelled and pronounced in various ways, was finally corrupted into "Tooth-and-Egg," by which name the ware is still known by some dealers in antiques. That Paktong, or Tutenag, was in its time considered only less precious than gold and silver is well established . . . All existing examples are plainly from the hands of master metal-workers and silversmiths.

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expensive for you.



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Nor is the recurring expense of repairs and replacements the only reason for insisting on sheet metal work that will last. Even more important is the necessity of guarding against leaks at vital places, where roof surfaces join, and around chimneys, dormer windows and similar projections. In these places copper flashings, which cannot rust, are essential; for rustable flashings soon rust through and leak, admitting water to rot the woodwork, damage ceilings, walls and furnishings, perhaps even to weaken the very structure and foundation of the house.

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Rain-pipes of rustable metal inevitably have to be replaced at considerable expense. Anaconda Copper lasts because it cannot rust.

in the beginning, it more than justifies its use providing expense-free service as long as the house stands. You can readily identify 16 Anaconda Copper by the trade-mark, which stamped into the metal for your protection.

Just as sheet metal work of Anaconda Copper always a worthwhile economy, so, too, Anaconda Brass Pipe for hot and cold water lines will actually save money—as will screens of Anaconda Bronze Wire on doors and windows. These rust-proof metals save the owner of the average \$15,000 house about \$62.00 yearly by eliminating repairs and replacements due to rust.

Send 25 cents for "The Home Owner's Book" by Roger B. Whitman. In addition to information on rust-proofing the home, it deals with important facts concerning planning, financing and maintenance costs. The booklet "Rust-proofed" containing full information on the advantages and economies of copper, brass and bronze, sent free on request. The American Brass Company General Offices: Waterbury, Connecticut. Office and agencies in principal cities.



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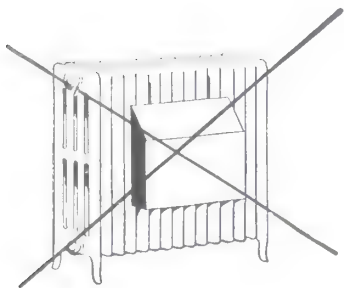
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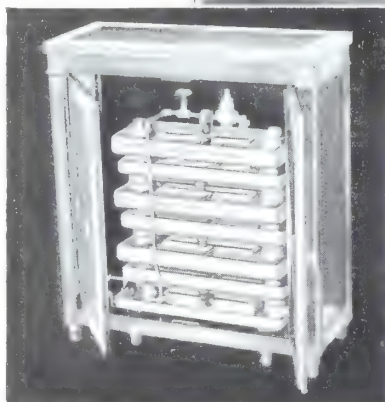


NEW Humidifier *shows folly of radiator pans*

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Leading heating engineers have tested it for you. Hundreds of fine-home owners throughout America have proved its efficiency. Now you, too, can enjoy its benefits. Just replace one radiator with it. Or add it to your hot water, steam, or vapor heating system as an additional heating and humidifying unit. One centrally located in a home will fill every room with the soft, warm, comfortable atmosphere of a spring morning.



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The Doherty-Brehm Humidifier is sold by Crane Co. through dependable heating and plumbing contractors. You can buy it under the Crane Budget Plan and pay only 10% down, the rest in small monthly payments. Call in the nearby contractor and tell him to equip your home now. Mail the coupon.

\$150 to \$225 f. o. b. factory, installation extra, in beautiful metal cabinet. Other models in period wood cabinets, matching finest furnishings. Supplied also for recessing in wall.

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white fixtures
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A lad feeding swans in a crystal lake... the ripples fanning outward became an idea, the idea became a design, and the design became "Pond Ripple," an exclusive Robertson Planatile, one of a series created by Leon V. Solon, distinguished ceramic designer.

FIXTURES of conventional white in a modern and colorful setting of Robertson Planatile. A very new idea which uses the white to add emphasis and brilliance to the color... actually making white a *color*. Observe the simplified arrangement, giving room and highlight to the built-in shower beside the tub. Notice the novel treatment of Robertson Chromatex in the floor... forming a two-rug

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Exclusive incised designs, the lustrous satin-finish and the new shapes combine to inspire new effects for foyers, conservatories, recreation rooms and kitchens, as well as bathrooms.

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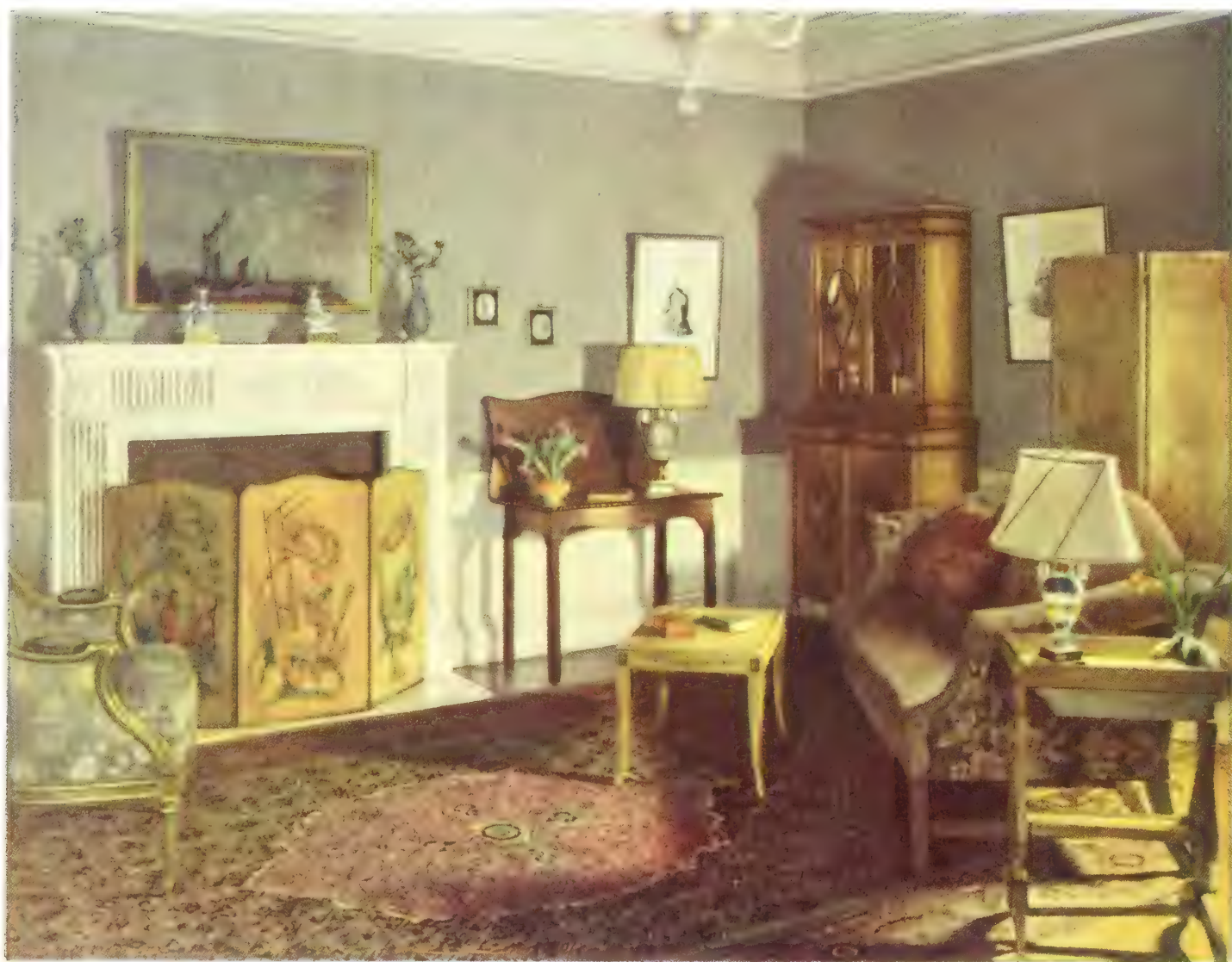
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AN outstanding feature of new glass curtain materials is the return of design. Nets are gaily decorated with all-over patterns; voiles are both embroidered and printed, and the latest celanese ninon has small all-over patterns formed by drop stitches. Curtains of this type when well designed add interest to windows without interfering or clashing with the pattern of the overhangings.

The Scranton Lace Company is particularly fortunate in their new glass curtains, which comprise a number of decorative designs by Joseph B. Platt suitable for 18th Century schemes. Prominent among these are the *Falling Star*, *Flower Garden* and *Zodiac* patterns. These curtains are sold ready-made in the new pongee shade. Equally desirable are some new Colonial designs by Lurelle Guild that meet the demand for interesting glass curtains for Early American rooms.

A number of effective glass curtain materials is also made by the Orinoka Mills. Among these is a champagne colored casement cloth, with a fine raised rib forming a checked



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This bed would be delightful used in a room with faded robin's egg blue walls, old copper plate chintz in an egg plant color, and hooked rugs in blues, yellows and plum on yellow and black-spattered floors.

We will suggest other schemes, and well designed beds for American, English and French rooms if plans accompany requests.

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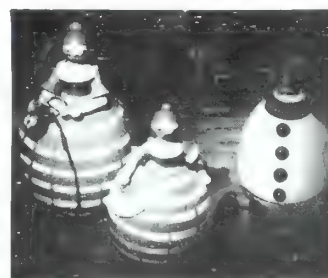
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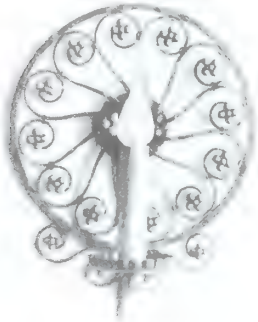


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design, that can be used with any type of overhanging. Very useable also are the gold and champagne colored gauzes delicately ribbed to give a striped effect. Plain tone casement cloth of lovely lustre and in wide color range is another decorative glass curtain fabric made by this firm.

THE same style trends appearing in the fall decorative fabrics, outlined in the September issue of House & Garden, are found in the new wall papers. Colonial designs are stronger than ever; Georgian patterns are prominent, and there is increasing interest in Directoire motifs. Modern papers, particularly those of German origin, are favored for their good designs and colors, being used in both contemporary and period rooms. Scenic designs, especially of the 18th Century school, are more popular than ever before. Peach is the most sought after background color and many of the new

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DAY BEDS of unusual design and finish

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The new, for perfect form and per-
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the most delicate and beautiful
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THE CHASE by Zuber & Cie, Alsace.
The hunt goes through a lovely green
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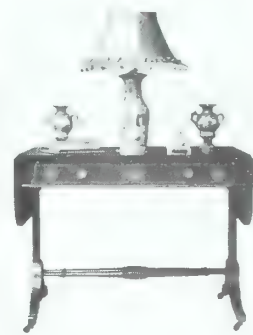
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papers show grounds in a delicate candy pink tone. Blue wall papers, formerly almost impossible to find, are now numerous owing to a growing demand for this color in both wall coverings and fabrics. Green is still good, particularly when used in combination with peach.

SUCH a wide range of designs is sponsored by Richard E. Thibaut that it is possible to find here a wall paper to fit any type of decorative scheme. Among the new patterns are a charming Colonial design of shepherdess and sheep amid the perfectly balanced architectural ruins found only in wall papers, a Directoire pattern in sepia and cream or on a green or flesh pink ground and an Early American design done in the modern spirit of small ships, stars, bouquets and miniature houses. And for children's rooms come a new Red Riding Hood paper and an amusing design depicting the exploits of Rip Van Winkle.



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Coach, which was built in England and
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The coach is beautifully executed and
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the cover and down-filled pillow sketched... of white plush,
soft and satiny, bordered with moire or satin folds, and
trimmed with ermine tails.

Made in any color to special order . . 75.00 complete

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Alfred P. Porter

100 West 42nd Street, New York

If you are interested in fine scenic wall papers, you will find an excellent selection at A. L. Diamant & Company. This firm specializes in the designs of Zuber & Cie., and carries in stock, papers made from the old blocks in such well known designs as the *Italian Landscape*, *Décor Chinois*, *Scenic America*, *Landscape of the Chase*, *Panier Fleuri*, *The War of Independence*, *Les Courses Des Chevaux*, *Isola Bella*, *Hindustan* and *El Dorado*, as well as numerous simpler papers with which to create unusual bedroom schemes.

FINE antique scenic papers, particularly of the Directoire and 18th Century English schools are featured by Isabella Barclay. There is a delightful set of ten panels here depicting various episodes in the life of Napoleon. Five of these have medallion motifs in rich colors on a sepia ground; the other five are column effects in tones of sepia. These panels in addition to being unusually decorative are particularly timely as



This lamp, with antique white crackle vase and finely marked parchment shade, 26" high over all . . . \$28

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A folder showing other unusual things for the garden will be sent upon request.

MALCOLM'S

usual Decorations for the House and Garden
4-26 North Charles Street, Baltimore, Md.

the trend in decoration seems to be marching steadily toward Directoire and Empire styles, a trend apparent in fabrics as well as in wall covering.

IN striking contrast to these period wall papers are the modern designs featured by Elsie Sloan Farley. Among these are a number of plaid designs for the unusual room in pastel tints, peach, yellow and blue tones predominating. Plaids are a pleasing departure from flowered effects, being effective in bedrooms, bathrooms, nurseries and any room in which a somewhat informal effect is desired.

For a black, gray and peach color scheme there is an interesting wall paper with large modernized flowers in white and soft gray on a black ground that would be delightful with peach colored curtains. Also adaptable to this scheme is a plaid paper with a pale gray ground, the plaid effect being formed by slender silver lines.

Sturdy, Custom-Built Chintz-Covered Lawson Pieces

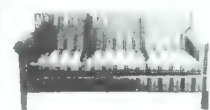


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\$62.00

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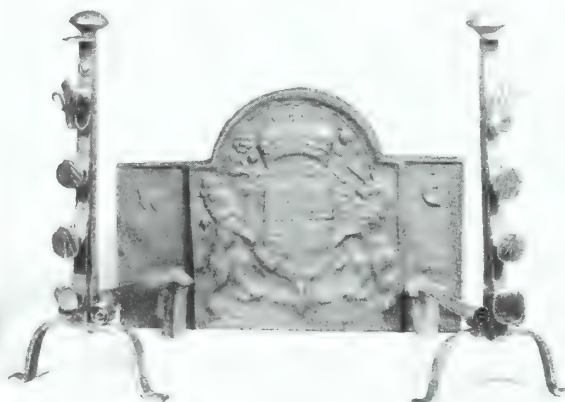
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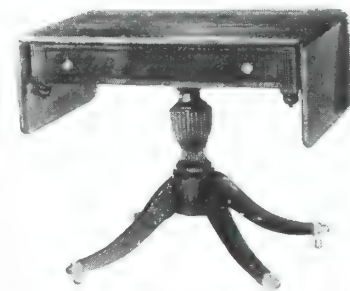


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A well balanced rounded base supports this graceful mahogany drop leaf table.

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I did not always know where to save money. Last year when we were building our house we found that we were exceeding our estimate. As with most people inexperienced in building we decided that the thing to do was to save on lighting fixtures.

That was a mistake. If we had asked our architect his opinion first we probably would have never tried to save in that way because we discovered later that most architects recommend buying the lighting fixtures first. You can save on other equipment but cheap fixtures are not only a constant sore spot but they can spoil the entire effect of your home. That is what happened to us. We bought inferior fixtures and thought we were saving something. No sooner were they installed than we realized our mistake. They utterly lacked the distinction and charm we had visualized for them.

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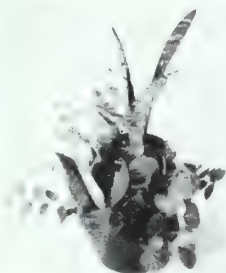
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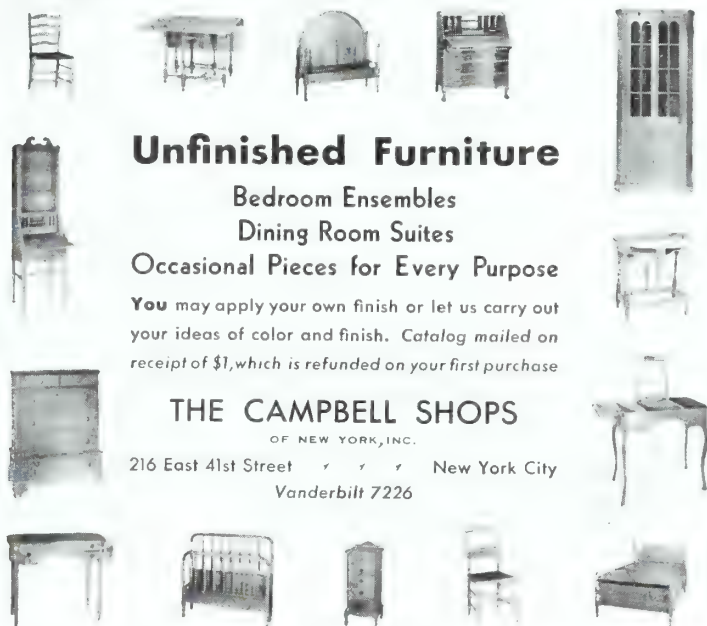
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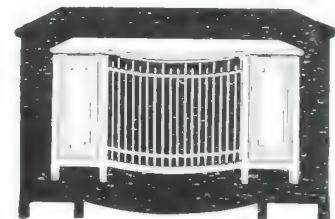
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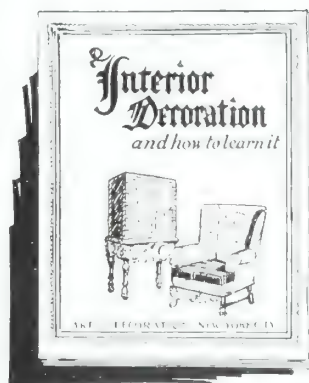
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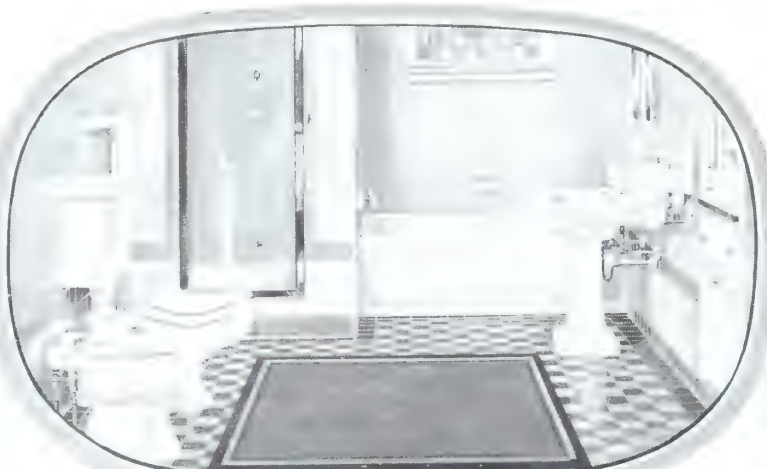
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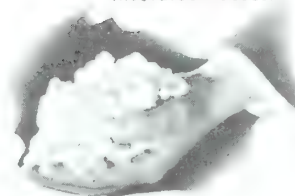


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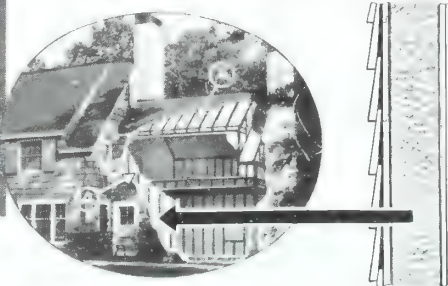
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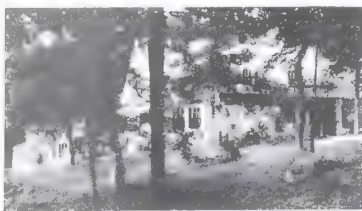
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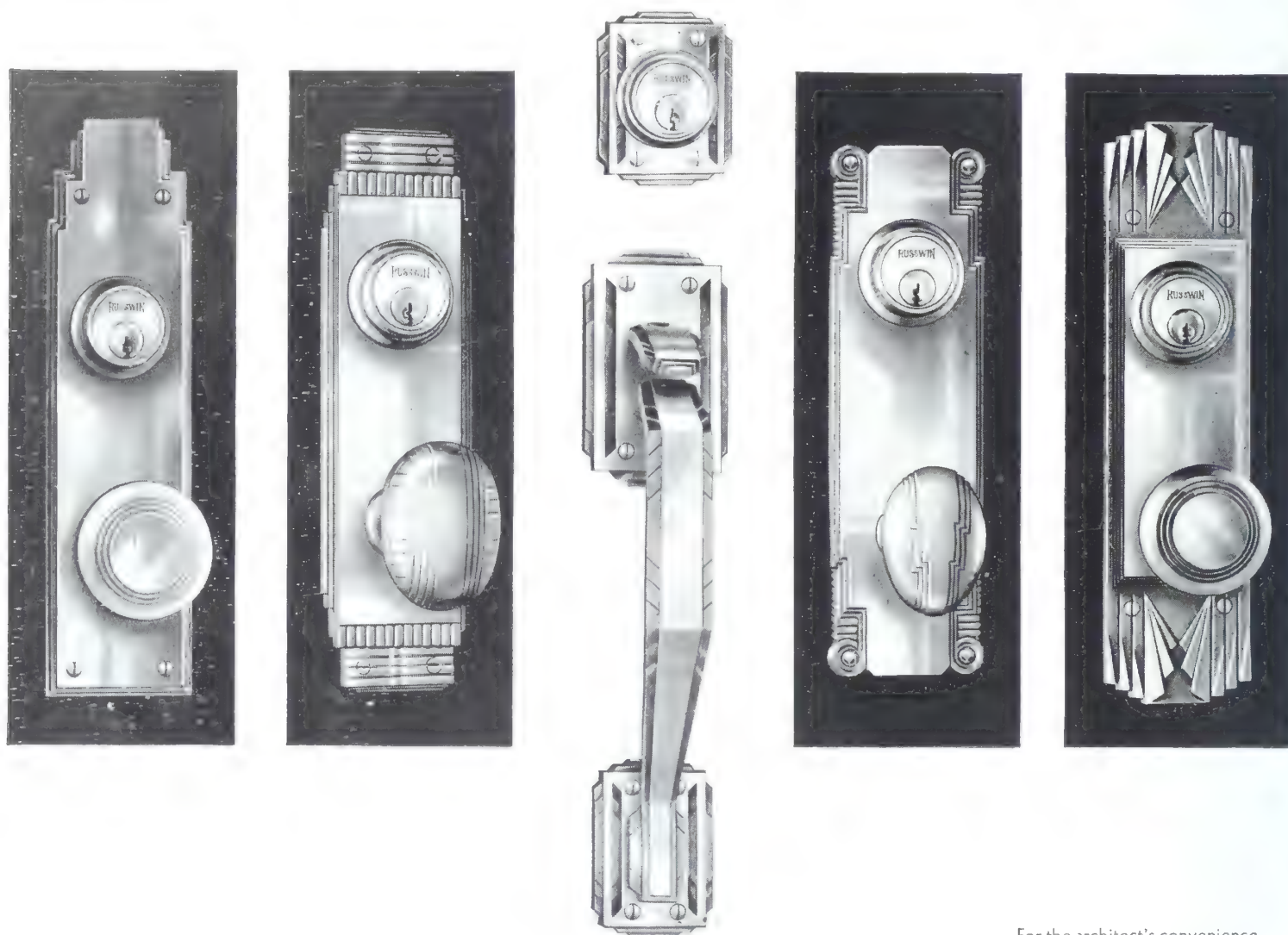
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I CAN HEAR THEM STILL ... THOSE GAMELAN BELLS AT SUNSET



Landing Day in Java—

Batavia is such a surprise! A Dutch city of canals, clean streets and palms overhead. Brown natives in Batik sarongs bespeak the tropics. Very different—this country—from any other in the Orient. Thoroughly cosmopolitan. An education just to be here. This noon we tried a Dutch "Rijsttafel" luncheon. Looked like an Arabian Night's procession of waiters! 24 boys. Roasted "sautes" (lamb) on skewers, rice, browned peanuts, shredded coconut... topped with condiments galore! And the tall mug that properly accompanies it. O, we'll never be the same again!

Wednesday—Took the early morning train to Djokja. This is the center of native art. Young women making *Batik*. A complicated process. Drawing in the design in beeswax with a *jantung* (copper tool). And then dipping the fabric in many dye baths. You can tell the real *Batik* by its soft silky feel. Went through the Sultan's Palace. And saw a strange procession. Attendants carrying a yellow umbrella over a tiny tot arrayed only in a string of beads. He's a royal baby! Visited native shops. Saw them making beaten copper things, snakeskin bags (O, ridiculously cheap!) and wooden puppet dolls. We're keen on their puppet shows here. A one-man circus played in the flicker of torch-lights. The old showman sits cross-legged on the ground working the puppets with clever hands. Reciting the story in dramatic fashion; and playing the gongs and bells with his toes! The natives weep and shout as the hero rescues the pretty maid and slays the villain. A show as old as the world itself. And as strange. A high point of our world trip is this visit to Java. And we still have time to rejoin our friends on the S. S. President Wilson in Singapore. We've already planned a party in Colombo.

Later—Last night left Djokja at twilight. Drove out to the Borobudur: a colossal Buddhist temple built by a fervent Hindu race in the 6th century. Only recently uncovered under a hill, with over two solid miles of carvings and bas-reliefs. We walked along the ghostly passages by moonlight, entranced.



Our old native interpreter sat and told stories. And we decided to stay up all night and watch the sunrise—from the top stupa. The sort of thing you do once in a lifetime.

Friday—Am writing this on a lazy little boat like a yacht. On the way to that mysterious, medieval island of Bali. The water is the color of an aquamarine. So clear that we can

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watch the sea gardens. Porpoises and flying fish race with the ship. *Singaradja*. Stars! We were met by a Balinese princess, *Patimah*. She took us

to visit her native house. A proud red cock strutted in the courtyard, (for they're dotty on cock-fighting down here). At a handloom her two daughters were weaving silver threads through a *salendang* (scarf). This is the Garden of Eden isle. The women wear no clothing above the waist. Just their colorful sarongs swathed round their slender hips. They're so bronzed and beautiful. Bali is a Woman's Paradise. They choose their mates and handle the shekels, as far as I can see. And it's the most peaceful spot on earth. Every night, at sunset the Gamelan bells call the natives to prayer. They drop down on their knees wherever they are, and face toward Mecca (Balinese are Mohammedans). It's like that picture—The Reapers. Only more intense. Last night the moon was too gorgeous for sleeping. We walked down a forest lane just to smell the Cambodia blossoms. And happened in on a native temple offering. We held our breath so that the exotic scene might not vanish like a dream. An old priest chanted a Hindu prayer. Little children bowed down, holding flowers high in their right hands. Heaps of temple offerings banked the altar. Child dancers in gold cloth did a swaying dance. Swinging incense pots made the air heady with perfume... And far off, those strange bells resounded again—I can hear them still... O, lovely Bali—Enchanted Isle.

Note: This is the fifth of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 5-C of the nearest Passenger Office listed below.

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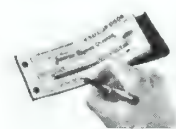
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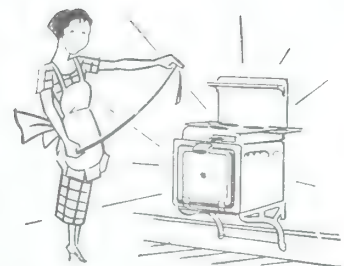
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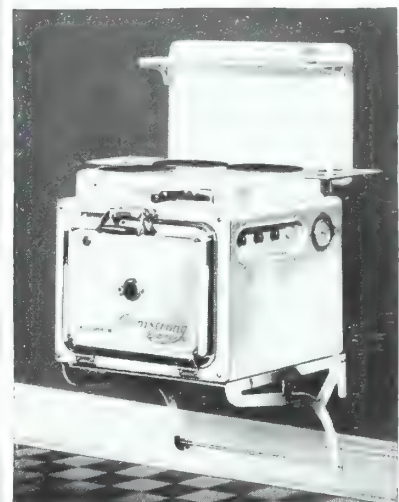
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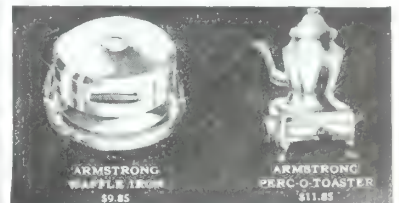
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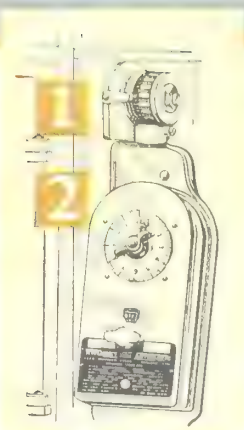
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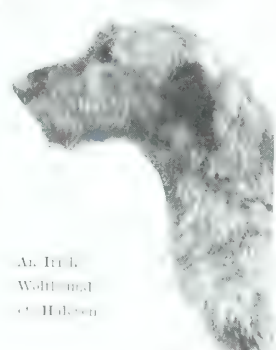
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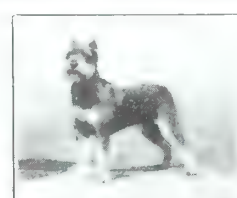
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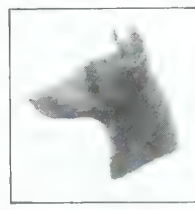
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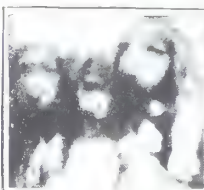


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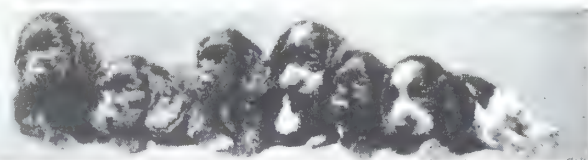
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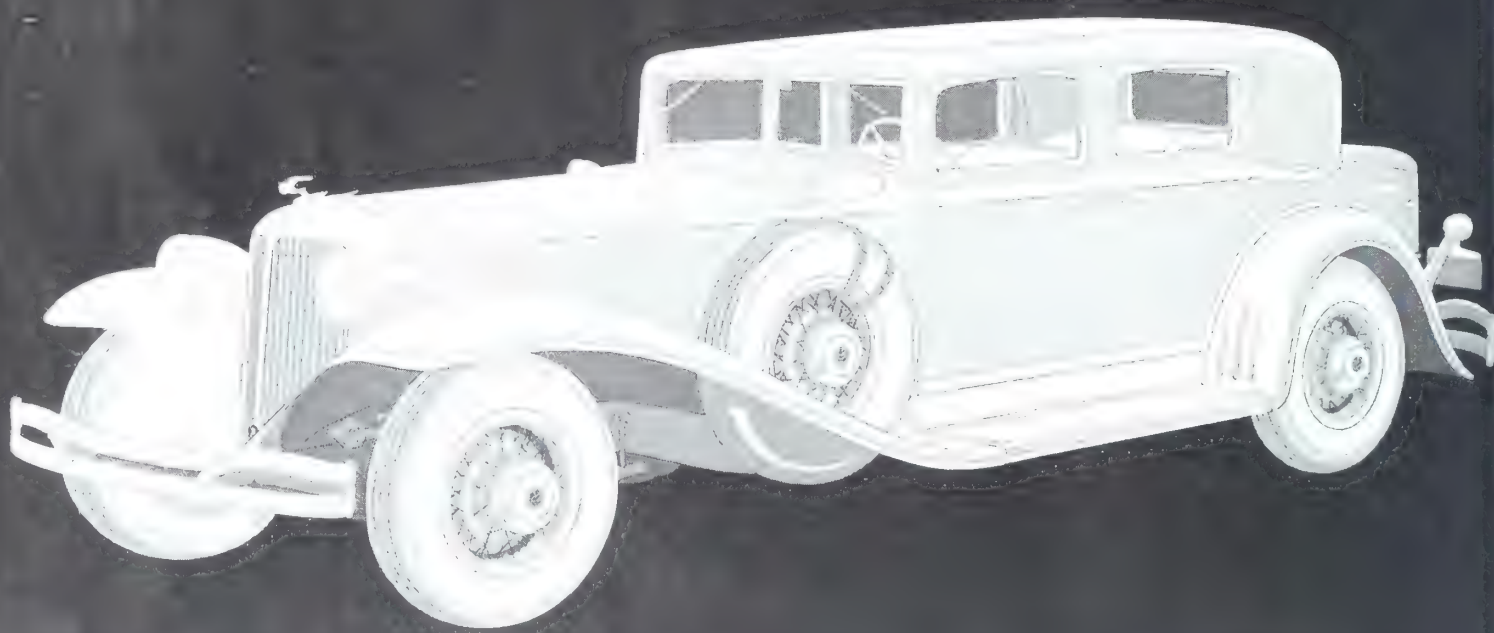
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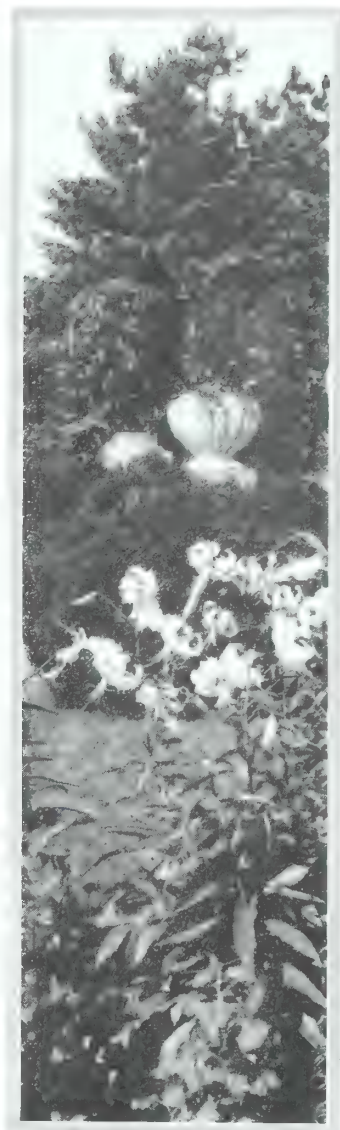
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October 1930

COVER DESIGN BY PIERRE MOURGUE

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THERE is that about October which makes it at once the sorrow and the joy of gardeners—regret for the passing of the border's galaxy of color, pleasure in the opportunity to delve strongly and plant with freedom to the end that the years to come may be still more bountiful.

For October, of all months, is the time for permanent gardening. Now are set out the trees and shrubs which shall grow in beauty as the seasons pass; when the Corn is in the shock the good gardener tucks in bed the hardy bulbs. A good month, busy with digging and planting and tired shoulders and thoughts of future flowers.

Subscribers are notified that no change of address can be effected in less than one month. Address all correspondence relative to subscriptions to House & Garden, Greenwich, Conn.

VOLUME LVIII

THE CONDÉ NAST PUBLICATIONS, INC.

NUMBER FOUR

Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLI, TREASURER; M. L. MOORE, SECRETARY. EUROPEAN OFFICES,

ALDWYCH HOUSE, ALDWYCH, LONDON, W. C. 2; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. SUBSCRIPTIONS, \$3.00 A YEAR IN THE UNITED STATES, COLONIES, CANADA AND MEXICO; \$4.00 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONN., UNDER THE ACT OF MARCH 3, 1879

Printed in the U. S. A. by The Condé Nast Press

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BULLETIN BOARD

BLISS IN OCTOBER. A blissful month, October, blissful especially for those who live in the country. Leaves begin to turn and the countryside is gaudy in its habiliments. Cool days encourage garden work—shrubs to be moved, Peonies divided and replanted, the last of the perennials put in their permanent border places, the multitude of bulbs given entombment in the brown earth against their spring resurrection. On the cellar shelves preserves stand in orderly rows. The coal bin is spilling over. Log wood is stacked on the back porch and the cider is hardening in its barrel. Yes, a grand month, October. By then we country dwellers have entertained all our city friends: now we can enjoy the place ourselves!

BLING POOR. During the past months when respectable and evidently pious people complained about hard times and their poverty we wondered at their forgetfulness of the Beatitude which promises a glorious vision to those who are poor in spirit. Also we thought of the petition in the Litany that begs for deliverance "in the hour of our prosperity". In medieval times poverty of some sort—either of purse or of spirit—was an open sesame to the ranks of the Elect. It doesn't seem so fashionable nowadays. However, no less a poet than Ben Jonson wrote the great panegyric to it—"It was the ancient poverty that founded Commonweals, built Cities, invented Arts, made wholesome Laws, armed men against vices, rewarded them with their own virtues, and preserved the honor and state of Nations, till they betrayed themselves to Riches."

BILLBOARD MENACE. Gradually those forces that have massed their efforts against the billboard menace to landscape beauty and road safety are accumulating the support of popular opinion. The annual report of the Billboard and Roadside Committee of the Garden Club of America shows that active work is going ahead in all sections of the country. These efforts are not alone directed at the elimination of the ugly billboard but encourage the improvement of roadside planting. We need more trees planted along our roadsides. We need to preserve where possible the trees that now exist. We need to encourage zoning plans. We need more attractive filling stations and food stands. We need state tree farms. We need to impress on legislators the folly of spending vast sums on roadbeds and not a cent on roadsides.

WINTER HOLIDAYS. Once the distractions of country life have ceased and you begin living more indoors, then comes the time to plan a winter holiday. Lay aside the seed catalogs and take up the steamship folders. The Caribbean isles, the southlands of Florida and California, the north coast of Africa—what temptations!

A BULB BOOK HULF. At this season when most of us are planting bulbs of some sort it might be to our advantage to read up on the subject. Were the opportunity and the money to arrive simultaneously we would collect a bulb bookshelf. It would begin with Dean Herbert's study of Bulbous Plants—a noble work printed in 1837. Then *The Narcissus, Its History and Culture* by Burbidge and Baker; *The Bulb Book* by John Weathers; *Bulbs for American Gardens* by John Wister; *The Book of Bulbs* by F. F. Rockwell; A. E. Calvert's *Daffodil Growing for Pleasure and Profit*; *The Tulip* by Sir Daniel Hall; *Notes on Tulip Species* by W. R. Dykes; *Garden Cinderellas* by Helen M. Fox; *Lilies and Their Culture in North America* by W. N. Craig; *Hardy Bulbs for Amateurs and Tulips*, both by J. J. Jacobs; *The Lilies of Eastern Asia* by E. F. Wilson; *The Genus Crocus* by George Maw; *Handbook of Crocus and Colchicum for Gardeners* by E. A. Bowles. For next year's study we would also add *The Gladiolus Book* by McLean, Clark and Fischer. The study of these books, incidentally, would make a pleasant diversion for those who cannot forget their gardens even in winter.

BIRTHRIGHT

I cannot bear the lethargy
Of level lands.
My feet were planted
Where uneven hills
Strive with each other for the sky.
I need the ways of hills
Their ever changing blues
Cloud shadows on high peaks,
And sudden, stinging, silver rains!

—REBECCA CUSHMAN

TROUBLE WITH HOUSEKEEPER. One day, talking to Mary Pickford, the subject of housekeepers arose, and that delightful person remarked that her housekeeper was threatening to give notice unless Miss Pickford allowed her to throw away the accumulation of twelve years of *House & Garden* up in the attic. But since Miss Pickford was constantly building and decorating and making over her garden she had to choose between these valuable copies and her valuable housekeeper. How it came out we never heard—perhaps the Pickfords added another attic. Recently another householder complained of the same predicament and doubtless in many homes the accumulation is embarrassing. Why not have them bound? *House & Garden* prints an index every six months, and it may be had for the asking.

PARISIAN EXHIBITS. The current exhibition of the *Artistes Décorateurs* at the Salon is somewhat of a disappointment despite the fact that the

German section is exhibiting, with the society for the first time. Beautiful cabinet work does not compensate for the heavy, ugly lines of the majority of the furniture shown. In the French section drab neutral colors predominate, mostly taupes, grays, browns, beige, with here and there a note of flaming red accented by black. All an old story in decoration as far as America is concerned. The German section was a display of metal but here—in the furniture of metal tubing—the best thing I saw. Well known in this country.

Far different was the exposition of a recently formed society of decorative artists calling themselves *L'Union Des Artistes Modernes* held for the first time this year at the Pavillon de Marigny. This is a group of prominent architects and decorators including such well known names as René Herbst, Francis Jourdain, Mallet-Stevens, Helene Henry, Jean Puiforcat and Charlotte Perriand. This exhibition includes completely furnished rooms, fabrics, rugs, jewelry, silver, sculpture and photographs of exteriors and interiors, the work of French, German and Dutch architects and has an interest and vitality far surpassing the show at the Salon. Most interesting a ship room by Robert Lallemant with beige walls, brown carpet and white bear skin rugs, brown wood and nickel chairs upholstered in beige leather, tables of white opaque glass and nickel, and white curtains. The sole wall decoration is a gray and white map framed in white and placed against a black panel over the sofa. The lights are ship's lanterns and the whole effect is striking without being in the least bizarre.

THE CURRENT AUTHORS. Introducing them from left to right, Elizabeth Leonard Strang, who writes on color planting in this issue is a New England landscape architect and in the past contributed to these pages many color schemes for gardens; C. T. Ramsey, who writes on soils, is a garden amateur with a penchant for wild Orchids; Charlotte H. Newberry, who tells how to follow Tulips with annuals, practices the gentle gardening art in Montclair, N. J.; F. F. Rockwell is a name known to all horticultural readers—that he lives at Cape May, N. J. proves him a man of discernment. Katharine Morrison Kahle, who would have us select color schemes from Japanese prints, is a lecturer on Interior Decoration in the University of California and has written *An Outline of Period Furniture*. A. Kimbel & Son, who created the rooms in the Little Portfolio, are New York decorators.

BUSY ARCHITECTS. Although architects generally are complaining that their profession is feeling the pressure of these times some architects have nothing to wail about. Two we met the other day reported that never before had they been so busy designing and superintending the erection of houses. As these architects specialize in large and expensive places it is evident that people of means are taking advantage of both lower costs of building materials and of labor. Indeed there never was a more economical time to build. Those who have been hesitating about it will find current prices of materials and labor very advantageous.

McELROY BLUE. There is appearing on the market this autumn a wallpaper of especially lovely hydrangea-blue tint which is known as McElroy Blue. And thereby hangs a tale. In the April, 1929 issue of *House & Garden* Miss Margaret McElroy described how she had created her New York apartment in varying tones of blue, the living room in hydrangea blue. That apparently started a blue fad. To satisfy the demand these designers of wallpapers have made the color available and named it after Miss McElroy. She, by the way, is *House & Garden's* decorator.



John B. Ford

Loveliness That Only Age Can Give

There is the beauty of the Daffodil, and that is bright and laughing. There is the beauty of the Rose, strong and alight with fire. And there is the beauty of the Spanish Moss, blended of peace and submission and a gray old age.

What Finally Came Of A Well Considered Planting Plan

Elizabeth Leonard Strang

THE planting of a flower garden is ever a delightful occupation, but when, as in this case, a fundamentally good design has been already provided and one is free to devote one's entire energies to problems of form, texture, color selection and succession of bloom, then the work becomes doubly intriguing.

This garden had been constructed by Mr. Arthur A. Shurtleff when the house was built, but the final planting was left for future development. Admirably placed in intimate connection with the library and living porch, it had on the north a high fence stained dark brown in which was a semi-circular recess emphasized by the clever placing of two quite large Appletrees. The walls of brick, like the house, were kept low on the east and south, to afford a full view of the wooded hills and pasture which lay beyond them.

In the center of the enclosed area was a placid pool, lined with blue, its coping sunk

so that the water came almost to the grass.

The owner had a delightful bronze boy, "The Wader", by Philip Sears, and this was placed as the focal point of the garden, beyond the pool on the main axis of the porch, in a niche of glaucous-blue Cedars whose branches exactly echoed the swaying poise and bronze-green color of the figure. Hanging over it at one side is a specimen of the Tea-Crab (*Malus tchifera*) whose picturesquely irregular branches repeat the same effect.

The design of the walks was an extremely simple one. Two broad intersecting grass paths framed the central pool with a panel of green. The secondary path system was of flagstones, having grass joints as more simple of maintenance than a multiplicity of little flowers. The four outer corners of these walks were emphasized by square tubs, brown to match the fence, in which were pointed Swedish Junipers and a softening drapery of dense, low-growing, gray Ceras-

tium, effective throughout the growing season with foliage, flowers or both.

The next step after the determination of the path system was the placing of the woody or permanent planting, so important in determining the future contour of the garden. Height was given to the beds adjacent to the pool by four tree Wisterias, while next the grass were trailing Chinese Junipers of the exact texture and cool gray-green of the Cedars framing the bronze. We further emphasized this picture with salmon-pink *Azalea kaempferi* enhanced by Tulips of pinkish orange as the color climax of the garden's flowering season—double Mystery of India and later, Lucifer and Orange Perfection.

Around the outer walls were occasional shrubs—pink Almond flanking the entrance into the meadow, combined with lavender-blue Polemonium and violet Tulips. At another place Harrison's Yellow Rose with Lupines and blue Anchusa, and in yet an-

The garden is intimately associated with the library and living porch, which look out upon its placid pool lined with blue and so constructed that the water comes nearly to the surrounding planting. In the background can be seen the curved recess in the fence, emphasized by two good-sized Appletrees and providing a pleasant, paved outdoor living room. To the east and south the enclosure is continued by low brick walls in harmony with the material of the house itself



This garden, of Mrs. Bayard Tuckerman, Jr., at South Hamilton, Massachusetts, was laid out contemporaneously with the house and planted later. It illustrates admirably the harmony which results only when architecture and landscape architecture are considered in their proper relationship. The result has been a mutual transition from one to the other, with properly developed outlooks in all directions. In the choice of plant material, as indicated by the list at the top of the page, flower effects have been planned successional for the entire growing season. Arthur A. Shurtleff was the landscape architect for construction, and Elizabeth Leonard Strang designed the planting.

other corner Hugonis Rose, whose primrose yellow blends with the lavender of Persian Lilac. For Larkspur time we had the entrancing orange-pink of the Climbing Rose Jacotte, and pale pink Dr. Van Fleet against the dark fence. Silver Fleece-vine and Turquoise-vine provided interest for the autumn. The delicate tracery of Akebia enhanced the slender columns of the porch, while clinging to the house walls was the familiar evergreen Euonymus. Both of these vines soften the vertical lines and further serve the purpose of linking the house and garden more closely together.

Then we were ready for the most important part of the garden plan, the selection of the perennials according to a pre-arranged color scheme, and their proper placing for an unbroken succession of bloom. Although at first glance the list seems long, it was selected with the greatest care as a minimum of flowers for our planned effects. An all-season garden was desired, and not merely one or two months of bloom, as sometimes happens in a summer place. The colors were to be of pastel tints, cream, pale pink, primrose yellow, lavender, light blue and deep violet, giving a feeling of richness without too strong contrasts.

In early spring we had, under the Apple-trees, masses of yellow Primrose with blue Virginia Cowslip and Bleedingheart, followed a little later by pink Coralbells. One long path was edged on both sides with the showy lavender *Phlox divaricata* accented at the corners by fragrant pink *Daphne cneorum*, followed by quantities of blue Forget-me-nots in front of salmon-pink Sweet-william.

Other walks were edged with spring flowers which mass well and do not require a great deal of care. There were Arabis, single and double and pink-lavender Creeping Phlox, Hardy Candytuft, accents of golden Alyssum near the brown tubs, and pale pink Dianthus Rose de May, whose gray-green tufts of foliage are as attractive as the blooms. With this is the ever-satisfactory Viola Jersey Gem, and in the niche Violas Apricot and Haslemere, of pale ashes of rose tint.

Some garden lovers may feel that this is a most inadequate list of little spring flowers, but there was a reason for our restraint. Just around the corner was a sunny plot which was ideal for an extra-early pre-spring garden. In this we put all the choicer, more intricate treasures and little bulbs which require individual attention and would contribute little if anything to the broader treat-



Bar A. Clench

The abundant richness of the planting is carried right up to the house and, varied by slender Junipers and shrubs at strategic points, is nowhere overdone. Turf and flagstone walks preserve open vistas and help to carry the feeling of the house into the garden by means of their straight lines. The photograph at the right shows the bronze figure which, across the pool from the house, is well set off by the background of shrubbery and a Pine-topped hill





Back A. Garden

On the north the garden is bounded by a tall fence stained dark brown. As one looks toward it, gate from the porch the path is barked with flowers that change with the seasons. In spring there are the white and blue of *Iberis* and *Mertensia*, heightened by *Phlox subulata*, *Cerastium* and *Violas*. Then follow the *Peonies* and *Delphiniums*, forerunners of *Hollyhocks*, *Daylilies*, *Cimicifuga racemosa*, *Phlox* and *Artemisia*. These carry on until the late summer and autumn flowers appear: *Asters*, *Buddleias*, *Sedum spectabile*, *Sea Lavender*, *Aconitum* and *Helenium*. The vine on the lattice is *Akebia*.

ment which was followed in the main garden. Here in this concentrated spot spring comes early and is met halfway by a jolly little flower company.

The only bulbs in the large garden were *Tulips*, early and late, painted with lavish strokes in superb masses of soft, flesh pink tinting to clear, deep rose and coming to a climax of warm orange-pink, as has been already suggested. To give more intensive color double ones were used in oft-repeated clumps well-balanced, somewhat as the *Peonies* were placed. There were interesting special combinations such as *Picotee* with the *Bleedingheart*, and palest yellow with the *Mertensia*. The placing and listing of the *Tulips* would require another plan and special article which it is my hope to produce next year with some special photographs of this season.

Next after the *Tulips*, our dominant flower is the *Iris*, so distributed in well-placed clumps that when in bloom it ap-

peared to fill the garden. A study of the plan and list will show exactly how this was done. *Juniata*, a very tall blue, with *Flavescens* and *Shekinah* as yellow gives unity to the turf panel. Around the pool (which by the way, has a very carefully thought-out marginal planting) was dwarf *Iris pumila*, dainty little white *Fairy* and dwarf golden *Mrs. Sherwin-Wright*. Elsewhere are our favorite *Pallida*, the well-beloved frilled blue *Madame Chereau*, the stately pastel *Mother-of-Pearl*, big buff *Sindjkhat*, deep dusky *Lent A. Williamson* against the pale *Hugonis Rose*, and some rather subtle ones like flecked *Mary Garden* and *Quaker Lady*, demure like her name, to soften the effect and give it heightened interest.

Peonies were carefully placed for permanence, as shrubs would be. The list given is one of delicate luscious flesh pinks, single and double, early and late. As a special treasure we indulged in one expensive single white Japanese variety, *Isani-Guidi*, which is proving itself well worth the effort.

Other spring pictures aside from those already suggested were ranks of lavender and pink *Canterbury-bells*, fragrant *Dictamnus fraxinella*, pale pink *Oriental Poppies* combined with lavender *Meadowrue*, blue *Peach-bells*, *Columbines* of cream and pink, early *Lemon Lilies*, and near the gate a big bed of *Lily-of-the-valley* like a carpet of rich green and white.

This gate leads to the entrance forecourt through a bit of woods which we plan to enhance some day with a very special effect of cool cerise and blue. *Judas Tree* and *Daphne mezereum*, blue-pink *Azalea canadensis*, *Rhododendron myrtifolium* of aromatic foliage, and quantities of blue *Virginia Cowslip* faced with *Foamflower*. We have purposely deferred this bit, believing that it is more fun not to rush everything to a quick finish.

Larkspur time brings its own special combinations. Tall sulphur *Meadowrue*, the familiar white *Madonna Lilies*, the gold of *Lilium hansonii*, and *Regals*, whose outside pinkish tint is echoed by the under-planting of *Sweet-william*. As will be seen from the photographs, *Nepeta mussini* around the pool gives a luxuriant gray softness of tone tying in with the blue of the evergreens and forming an effective frame for the mirror of the pool with its occasional lovely water-lilies.

It was a great satisfaction to find that our plan was proof against the midsummer let-down, with well distributed fluffy clouds of *Gypsophila Bristol Fairy*, golden gleams

of late Lemon Lily and oft-repeated blue of *Veronica spicata*. We did, however, find it advisable to add clumps of lemon and pale pink Hollyhocks to the center beds as well as to the outer boundaries, and one shady corner was brightened by the white spires of *Cimicifuga racemosa*, but on the whole, July was a success. The tall blue of the Larkspur in the earlier season was carried along by the tall light blue *Campanula lactiflora carulea*.

After the Iris, Peonies and Larkspur, Phlox is the next important or dominant flower. We were especially careful in our selection of named varieties, discarding freely some excellent kinds which were not just right for our particular color scheme. After the revision, there remained Enchantress, early warm pink, blooming with the Larkspur, pale pink Fedora, Cameron and Peach Blow. Madame Paul Dutrie of orchid tint tied these in with the lavender of Anton Mercier and Maid Marion. The last to bloom was tall white Etta's Choice, a fitting climax to the season of these estimable perennials.

Not many flowers other than Phlox were needed in midsummer, but one particularly good combination was the fragrant sprays of *Artemisia lactiflora* with Gold-banded Lilies, and with the pink the hyacinth blue of *Clematis davidiana*, Platycodon and *Campanula carpatica* to frame the central square.

Sometimes I have found autumn the weakest time on my plans, so it was a particular joy to find that in this garden fall was the best time of all. The photographs show the lavish luxuriance of the Hardy Asters, of which we tried out a complete collection for experimental purposes. The well-known Climax is the best tall blue; Queen Mary the best low one. Lady Lloyd was the best pink. Other fall flowers were the light blue dwarf Monkshood (*Aconitum fischeri*), pastel pink of *Sedum spectabile* with Sea Lavender; pink Boltonias, a big mass of Chrysanthemums against the sunny house wall, and in the niche behind the statue tall white Boltonias. There was the blue Plumbago for an edging at this time, shrubby lavender Buddleias filled the angles of the fence, and last of all were tall Monkshood with the late white *Cimicifuga* raising slender, sharply pointed spires beside the heavier stalks of the *Aconitum*.

The most simple scheme of annual fillers was used that could possibly be devised, yet it was enough. Dwarf Ageratum and trailing moss Verbenas for the borders and around the pool—for the larger spaces



Zinnias in selected pastel tones, white, tan, flesh, pale rose and salmon—such were the basis of the annual plan. Of course there were the usual reversions in color, but by buying only by color these were kept pale also and thoroughly in key with the general character of the rest of the planting.

Other incidents such as the planting of scattered Forsythias against the Pines on the hillside might be mentioned to round the story, but space forbids.

The most satisfactory thing about the making of this garden has been the proof that a thought-out plan and list for succession of bloom can be reduced to terms of formula and diagram, thoroughly tested and found to work, so that almost anyone, having deduced the principles of selection and placing, could by their aid plant a garden with equal success. The principles are as applicable to small areas as to those which are more ample in extent.

At the south of the house, where sunlight and shelter from wind combine to promote early growth, a spring garden has been made. Here, with a general color scheme of black-green and golden evergreens and flowers of yellow and white, a charming effect has been obtained in the planting of Scillas, Chionodoxas, Winter Aconite, Crocuses, Snowdrops, Grape Hyacinths, Narcissus and Tulips, to say nothing of the later beauty of Lilies, Artemisia, Petunias, Nicotiana and Christmas Rose. This view is toward the south, looking up the steps which lead to the main garden and the hill beyond, opposite the verand.

Water Mirrors And Water Gardens

The Looking Glasses Of Nature

Richard Le Gallienne

ONCE of the loveliest mystic charm, the element of reflections in water. It is really matter what is reflected. The most prosaic things are immediately transformed the moment we see them in the mirror of a lake. How beautiful the most sordid of cities becomes after a violent rain storm, its mean pavements shimmering like magic looking-glasses, shot with gleams and luminous haunted shadows. If one were disposed to being dainty one might instance the magical change that comes over the plainest woman as she gazes in her mirror, astonished to find herself so beautiful. Of course, the whole mystery has been expressed in the immortal fairy tale of *The Mirror, the Magic-Glass*. Once you step inside any looking-glass, you are in a world of dreams; and, of all looking-glasses, water is the most thaumaturgic. That is why water-gardens have been made by you and all other gardeners. We have them in cloistered lands the moated walls of old manor houses, or the pools hidden away in the hearts of ancient woodlands, or salt marshes holding the sky in their boundless glimmering wastes of reeds and brimming tides, or those lucent deeps of tropic seas, where sea-fans wave and phantom fish of many colors swim in and out to drowse about the cavernous foundations of coral islands.

THESE sea gardens are to be found all over the world, where the reefs are tall and clear, the water so transparent as to seem scarcely water at all, but vast flawless deeps, into which the eye gazes as into the boundless ether, and the smallest object is visible deep down beyond the reach of diver. Such sunken gardens are to be found in the Mediterranean, particularly about the shores of Monaco; or again in the Caribbean. The Bahama Islands, for example, seem to have been posed in a sea of crystal, and it is a common sensation, as one swims in those waters, to look down and see one's own shadow on the white coral sand, fathoms deep below, with rainbowed fish floating far beneath one. Here are some lines in a love-song by a forgotten poet which catch something of this dream-like glamor:

And we will find our coral cays,
Where you shall dote your Elenor,
By the foam-tipped up-running wave,
And trace the marvel of your hair,
And match your whiteness with the prey,
And match your strange eyes with the sea,
And, like a nereid, you shall sway
Cradled in lapis-lazuli;

Then turn and, like a dolphin, slide
Through hollow halls of glimmering jade,
When column gleaming fish abide
For ever in a twilight glade;
And I shall watch you sink and pass,
Then dive, and mid-way we shall meet,
Two dreams within a magic glass
That join dim lips with sea-salt sweet.

Then shall we hoist a snowy sail,
And, in a boat with crystal floor
Gaze down on shapes in rainbow mail,
Star-fish and branching madrepore,
And peacock fans and faery flowers
That in a mystic garden dream
Of moon-white sands and coral bowers,
Tranced deep in the pellucid stream.

ONCE is disposed to say that these sea gardens are the most beautiful of all water gardens; and yet is there anything lovelier than a lake starred with water-lilies? To come upon such a lake in the middle of a wood is to approach as near to the sensation of unearthly beauty as can be experienced by mortal eyes. There is a thrill of supernatural glamor about these still spaces, with those great ivory flowers floating languidly on their smooth disc-like leaves. Suddenly beholding them, in their sanctuary-like silence, is as near as one can hope to come to meeting a water nymph, or the Lorelei, or any other white woman of fairyland. No mortal woman was ever so beautiful. And what a peculiar charm attaches to all flowers that grow in or by the water, the Arrowhead, the Water Plantain, and the flowering Rush. Again, the Lotus, princess of all water flowers. What wonder that it should be the sacred flower of the Hindus, and that Buddha, that great lord of lovely silence, should be represented as seated in divine contemplation upon a Lotus. Distinguished and fascinating as may be the formal architectural gardens of such masters gardeners as Le Nôtre, whoever has brought a Lotus to bloom in an old tub in some corner of his tiny garden would not exchange it for all the parterres of Versailles. No flower seems to concentrate so completely the holiness that is at the heart of all beauty. It spreads a hush around it, and no cathedral is so filled with the Divine Presence that none but mechanical, materialistic minds fail to be conscious of as pervading the Universe. No flower, however beautiful, merely springing out of the soil, makes this mysterious impression of something hallowed and unearthly as these flowers growing out of water, and the water itself is a great part of the magic. For their reflections in seas, and pools and rivers are lovelier than the flowers themselves, just as the shadow of a rose upon a wall, in the sunny quiet of afternoon, is lovelier than the rose itself, as though the sun and the rose were there only to make that beautiful masterpiece of shadow.

AND as with tiny things such as flowers, so it is with huge vast things also, such as mountains. Fuji-Yama as it towers into the sky above Japan is a presence of unsurpassable grandeur, but its gigantic reflection in the sea of Japan is a miracle far beyond the sacred mountain itself. So it is with the snowy apparition of Mount Rainier, or the keen knife-like reflection of Mount Hood; and I shall never forget the impression I had once at midnight high up in the Rockies. The savage gorges through which the train had been passing in the moonlight had been so Dantesque that they had

(Continued on page 150)



Tobbs & Knell

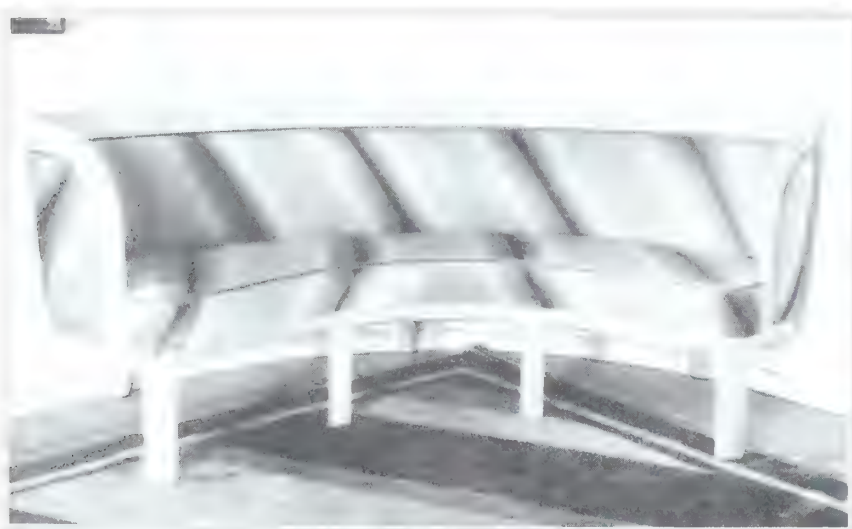
French Provincial For A Doorway

The residence of J. R. Morton, at Greensboro, N. C., is a Norman farmhouse, consequently the furnishings are mainly French provincial. Motifs from this rural French style were applied to the door and flanking bookshelves between the living and dining rooms. Palmer & Lamdin, architects. W. E. Browne Decorating Co., decorators



The furniture illustrated, shown recently at the Stockholm Exhibition, reveals the simple lines, fine workmanship and use of contrasting woods typical of contemporary Swedish design. (Above) Desk of sycamore, rosewood and pewter

Below: a graceful modern Swedish sofa with frame of polished sycamore designed for a corner or to fit into a curved wall space. It is covered in a heavy silk whose stripes shade from pale tan through brown to terra cotta



Shown in the picture immediately above is a commodious dining room cupboard that combines simple lines with an effective use of contrastingly colored furniture woods. The body of the cabinet is sycamore decorated with narrow inlaid lines of ebony

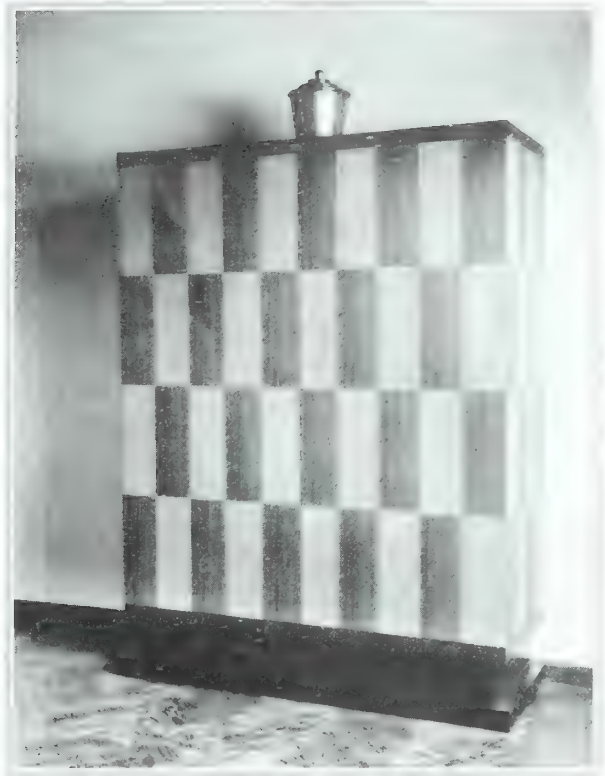


The Scandinavians are exceptionally deft with pewter, frequently incorporating this metal into furniture designs. The desk above has compartments lined with pewter. At the right is a clock of birch and lemon wood, pewter hands and pendulum

Modern Furniture Designed in Sweden



The modernized checker board design employed on the front of the chest above is formed by alternating parallelograms of sycamore and black rosewood. In this case the dramatic effect of the two-tone decoration is enhanced by a plain background of white plaster wall.



In the upper right hand corner of the page is a dining-room cupboard that again employs the checker board motif as its main decoration. Here the woods used for the cabinet are alternating rectangles of lemon wood and birch, the base portion being of polished walnut.

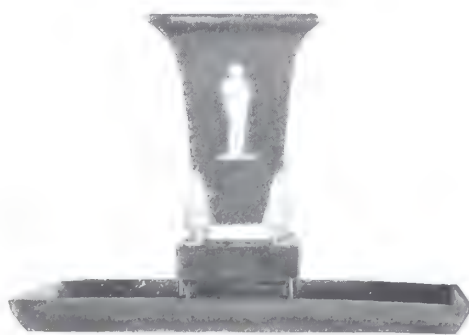


The straight lines and absence of carving characteristic of modern Swedish furniture are atoned for by beautiful inlay work. (Right.) Decorative inlays of different woods on sycamore. The furniture illustrated was designed for the Nordiska Kompaniet of Stockholm.



A French tray, about 1840, with transfer-printed decoration of actual scenes in many colors, with caption as in old print; central group of classical figures; yellow ground. From Nancy McClelland, Inc.

A mid-19th Century American tin coal box; hand painted naturalistic flowers on black ground; gilt ground on the lid; from the Victoria London of Mr. Enrico Cini. By Courtesy of Mrs. M. A. Dougherty



This tôle cachepot—or flower pot holder—in beaker form is an example of the French Directoire period. It has applied figure decoration molded in relief on a green ground. By courtesy of the American Art Association, Anderson Galleries, Inc.



The tea tray was a popular medium for decoration. It figures among the collectable items of Early American and English household wares. This English example has a conventionalized ornament in gold and colors. Miss Higgs, Inc.

Decorated Tin From Many Lands

Mr. and Mrs. G. Glen Gould

TIN has lent itself to more subtle uses than lanterns and tea-trays for the embellishment of a home. We have only to recall what the French craftsmen did with it in the Louis XV period, and how they brought it into *les boudoirs des dames* under many guises, and especially under the smooth, delicately colored enamel which all but concealed its quality, to realize how the very character of a material, metal or what-not, yields obedience to a master hand.

The utilitarian phase is scarcely more than a phase of tin work, as used inside the house, so persistently has it been employed with a decorative intent. But this decorative effort had its inception, at least in a modern sense, in the attempt of clever European craftsmen to substitute ornaments of less costly material and workmanship for the precious products of the Far East. Just as European *papier mâché* afforded a prolific decorative medium in place of the costly Chinese and Japanese lacquer, so enameled tin offered another comparatively inexpensive substitute. But not only was tin used as a substitute for Oriental lacquer; *la tôle vernie*—enameled or varnished tin—replaced the lacquered wall panels much in vogue in France about 1770 for the charming and intimate rooms of the period, thus pre-dating our present fire-proof doors and other of our similar elements in building.

Room paneling, too, was only a single phase. The Frenchmen offered their *garnitures de cheminée* not only for the mantelpiece but for *écritoires* for the desk, in place of porcelains and *garnies* of bronze *doré* in ormolu. Trays, too, were made, and various bottles, and other things in imitation of Chinese and Japanese lacquer. All of these were ornamented with that inimitable touch of delicacy, charm and ingenuity with which flowers and fruits were decoratively used in the Louis XV and XVI periods.

The craftsmen doing this work were far from being mere varnishers, although they made bath-tubs and other useful articles. Their lighting fixtures were things of joy, exquisitely rustic, delightfully intricate, with the frequent addition of colored porcelain flowers or figures amid enameled foliage of tin. Girandoles and lanterns were often

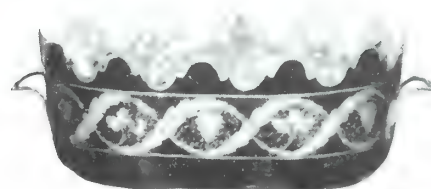
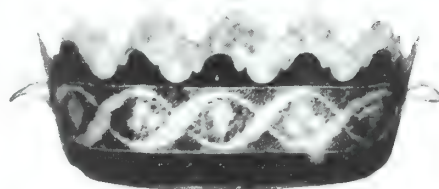
fantastically garnished and became veritable works of art, a far cry from the primitive American tin candlestick, lamp or lantern of the same period. Italy, too, had her characteristic accomplishments along this line, as did Spain—especially in her lanterns.

A fact that is not always understood by the uninitiated is that tin itself is too soft to stand alone and that what we know as sheet tin or a tin pan is really a very thin sheet of some harder metal like iron, coated or plated with tin; so that the term tin-plate is an accurate description of tinware. This plating of tin not only prevents corrosion or rust but furnishes a beautifully smooth surface for varnish, enamel or japan.

La tôle peinte façon de lac inspired the English japanners, who had long been engaged in a lucrative trade in the japanning of iron, especially for tea-trays. Tin-plating was introduced into England about 1670 by Andrew Yarranton. In 1720, one of the old tin-plate works fallen into disuse was revived by Major John Hanbury at Pontypool in South Wales, and Pontypool and Usk wares became notable. Thomas Allgood, about 1660, had discovered a successful black japanning process at Pontypool, and Evan Jones, at Usk, made a hard lacquer which took a fine polish suitable for decorating. Pontypool and Usk wares are well represented in the Welsh National Museum at Cardiff. The gold relief decoration that was typical of Pontypool work, especially Chinese landscapes and figures, has taken a peculiarly rich bronze tone with age, notably on a table top showing a church interior. The base of this table is of cast-iron.

Japanning on metal spread to Birmingham, England, and became a lucrative trade. It was early done on iron, but later on tin. In 1729 the cabinet-makers to the

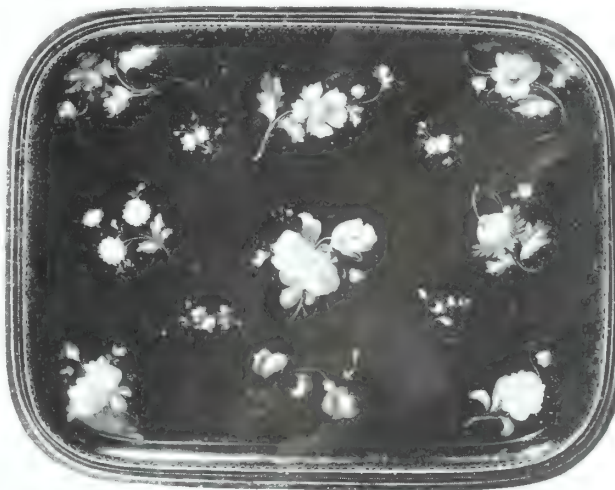
(Continued on page 106)



(Above) The top three jardinières form a French Directoire garniture, with black classic figures on Pompeian red. The pair below is in black enamel, gold on a picotage ground.



Two large English tea trays are shown to the right: one with naturalistic flowers in reds, yellows, blues and green on black, the other a Victorian rendering of flowers. Shown by courtesy of Miss Higgs, Inc.



This pair of French Empire column lamps is dark green enamel with delicate gilt ornament; dark blue marbled bases and brass winged paw feet. Fitted for electricity. By courtesy of Nancy McClelland, Inc.

House & Garden's Fall Planting Guide

ANEMONE (Anemone pennsylvanica) and all spring- and early summer-flowering varieties. In addition to *A. pennsylvanica* there are several easily obtainable varieties of this delicate woods-plant, effective in the border but particularly delightful when naturalized in the shade of the shrubby border and young trees.

BLEEDINGHEART (*Dicentra spectabilis*). A plant of interesting habit; flowers pink and purplish; 3'; in light, rich soil; shade; propagate by division.

COLUMBINE (*Aquilegia*, in variety). One of the most valuable plants in the border on account of its exquisite and durable foliage and its long-spurred blossoms. The various types range from the dainty blue and white *A. coerulea* to the 3' to 4' yellow flowered *A. chrysantha*. In moist, well drained sandy loam; partial shade; propagate by division.

GLOBE FLOWER (*Trollius*, in variety) of which *T. caucasicus*, "Orange Globe", is perhaps the best; 1' to 2' in moist, heavy loam; partial shade; propagate by division.

HEPATICA (*Hepatica triloba*). One of the earliest blooming plants in the border; flowers white and blue; 4"; foliage practically evergreen; in rich loam; shade; propagate by division.

IRIS, FLEUR-DE-LIS (*Iris*, in variety). There are many types of this popular perennial, ranging from the small *I. pumila* to the towering *I. laevigata*, or Japanese Iris. Some of the best of the various species are Walhalla, Johann de Witt, Queen of May, Mme. Chereau, Oniga-shima, Snow Queen, Perfection, and Victorine. Plant in rich, well drained loam; sun; propagate by division preferably immediately after blooming.

LEOPARD'S BANE (*Doronicum plantaginum*). Large Daisy-like flowers; 1/2' to 3'; yellow; in rich loam; sun; by division.

MADONNA LILY (*Lilium candidum*). In prepared beds, excavated 18" and filled to within 6" of the top with manure, then 7" of sand, then light rich soil; sun; protect; propagate by bulb scales.

PEONY (*Paeonia*, in variety). From among the various types the following are especially good: The Bride, George Alexander, Jupiter, Apple Blossom, Cathedral, Crystal Queen, Dragon's

Head, Geraldine, Gypsy, Lemon Queen, The Moor. Grows most successfully in beds prepared as for the Madonna Lily above; sun or part shade; plant crowns 2"-3" deep; cover lightly with well rotted manure through winter; propagate by division.

PHLOX (*Phlox*, in variety). From among the various types the following are especially good: Aurora Boreale, Bridesmaid, Elizabeth Campbell, Gismonda, Independence, O. Wittich, Robert Werner and R. P. Struthers. Plant in rich, rather moist soil, although it is not particular; sun; propagate by division.

PRIMROSE (*Primula*, in variety). Plant in rich soil; shade; propagate by division as soon as possible after flowering.

WAKE ROBIN (*Trillium grandiflorum*). Early flowering; large white blossom; 12" to 18"; in rich soil; partial shade; propagate by division.

SPRING FLOWERING BULBS

GLORY-OF-THE-SNOW (*Chionodoxa*, in variety). One of the first of the spring bulbs to appear. Flowers white, blue and rose.

CROCUS (*Crocus*, in variety). A small, early blooming bulb, among the best of which are: Non Plus Ultra, violet tipped with white; Baron von Brunow, bright blue; Mont Blanc, white; Queen of Sheba, gold; Margot, rosy heliotrope, and Vulcan, pale blue.

SNOWDROP (*Galanthus*, in variety).

SQUILL (*Scilla*, in variety). One of the best of the small flowering spring bulbs for naturalizing in the woods and under the shrubbery borders. Among the *campanulata* types there are the *cærulea*, blue; the *rosea*, pink; and *alba*, white.

DAFFODIL, Jonquil, Narcissus (*Narcissus*, in variety). A good list is: Croesus, C. J. Blackhouse, Conspicuous, Emperor, Empress, Frank Miles, Loudspeaker, Ornatus, Sea Gull and Sir Watkin.

TULIP (*Tulipa*, in variety). The three principal types are: Single Early, of which Aurora, Pink Beauty, and Leopold II are particularly good; Cottage, of which Clare of the Garden, Flava and Acushla are excellent; and Darwin, of which Clara Butt is a beautiful pink, La Candeur, a pale rose maturing to a pure white, and William the Silent, rich plum color.

NOT TO BE PLANTED IN THE FALL

HARDY HERBACEOUS PERENNIALS

JAPANESE ANEMONE (*Anemone japonica*). One of the showiest of the fall blooming perennials, of which the best varieties are: Alice, Brilliant, Queen Charlotte and Whirlwind. The late blooming habit makes it extremely inadvisable for fall planting.

CHRYSANTHEMUM (*Chrysanthemum*, in variety). Some of the best varieties in the various types are: Irene, Klondike, Windlass, Globe d'Or, Nesco, Gladys, Mignon, Pink Daisy and Peter Pan. Like the Japanese Anemone, its late blooming proclivities make it essentially a spring planting perennial.

DECIDUOUS SHRUBS

BLADDER SENNA (*Coletea arborescens*).

BUTTERFLY BUSH (*Buddleia*, in variety). Very showy and worth while.

SNOWBALL (*Viburnum plicatum*). A reliable old standby.

SPICE BUSH (*Benzoin odoriferum*). Spring blossoms and autumn berries.

STEPHANANDRA (*Stephanandra flexuosa*).

SUMAC (*Rhus*, in variety). Late summer and autumn color.

SWEET SHRUB (*Calycanthus floridus*). Old-fashioned and fragrant.

TAMARISK (*Tamarix*, in variety).

THORN (*Crataegus*, in variety). Valuable in flower and fruit.

EVERGREEN SHRUBS

All the evergreen shrubs—Azalea, Laurel, Rhododendron, etc.,—should be planted in the spring. The fact that they hold their foliage all winter makes it necessary that their roots be very thoroughly established before the advent of cold weather.

EVERGREEN TREES

YEW (*Taxus*, in variety). Especially good for shaded or partly sunny locations, but very adaptable.

DECIDUOUS TREES

BEECH (*Fagus*, in variety). Exceedingly decorative trees.

BIRCH (*Betula*, in variety). Good for lawn or border planting.

DOGWOOD (*Cornus florida*, and *C. florida rubra*). Use both varieties.

ELM (*Ulmus*, in variety). Particularly graceful and hardy.

MAPLE (*Acer rubrum* and *A. saccharinum*). All other varieties may be planted safely in the fall.

MAGNOLIA (*Magnolia*, in variety). Early, mid-season and late.

POPLAR (*Populus*, in variety).

SWEET GUM (*Liquidambar styraciflua*). Deserves far more general use. Not hardy in Northern Tier.

TULIP (*Liriodendron tulipifera*). One of the noblest of all flowering trees, straight and tall.



American-Grown Daffodils For American Gardens

F. F. Rockwell

SOME years ago, in the columns of this magazine, I ventured to disagree with those who predicted that the then newly promulgated quarantine on bulbs, including Daffodils, would result in the permanent loss to American gardens of this the most beloved of all the spring galaxy of flowers. This disagreement had nothing to do with the merits or demerits of the quarantine itself: it is still an open question as to whether—especially in the case of Daffodil bulbs—the quarantine ever was justified; and there is no question but that it wrought real and possibly unnecessary hardship for our friends the Dutch bulb growers. All that, however, is water which has long since passed under the bridge. The Government thought itself justified in imposing the quarantine, and there is every prospect that it will remain in effect. The questions of vital interest which remain are: "What in the meantime has happened to the production of Daffodil bulbs in this country? And what are the prospects for the future?"

In answer to the first part of this double-barrelled interrogation, the situation can be summed up briefly. One immediate result of the quarantine was the boost in prices, and another the restriction of the varieties offered to a very few of the standard sorts, small stocks of which were available in this country. Those imported on a permit could not be resold but had to be used for purposes of propagation. Quite naturally, too, the varieties imported for

America has now come through with commercial bulb farms whose output is of as high a quality as any that Europe can show. Above is part of one of them in the Northwest where vast numbers of the fine new forms of *Narcissus* are being annually produced to meet the need of our American gardens. The photograph shown was taken last spring by courtesy of the Oregon Bulb Farms, Inc.

propagation were those already known, and for which an immediate demand existed. Mistakes were made. Persons with no previous experience in bulb growing planted bulbs by the hundreds of thousands, in many instances where climatic or local conditions were not at all suited to their culture.

As to the future, that can be judged only by what has been accomplished so far. This, however, is sufficient to remove any last lingering doubts which even the most prejudiced may have retained as to whether or not we will have American grown Daffodils for American gardens. We have passed the stage of experimentation. Daffodil bulbs of as fine quality as any which were imported in pre-quarantine days are now being grown on a practical commercial basis.

Our new bulb industry, particularly as it relates to Daffodil culture, is developing most rapidly in a number of definite areas or sections. Undoubtedly there are many others in which they can be grown, but these are taking the lead.

But good bulbs alone do not constitute the only point of interest to the amateur gardener. He is interested, as well, in good varieties—and is willing to pay for them, as recent *Dahlia*, *Gladiolus* and *Iris* history has so abundantly proved.

Last spring I traveled to the Pacific coast to see the spring bulb shows in the Northwest, and to get a first-hand view of the rapidly growing bulb industry in this section. What I found was a revelation! This whole section from Vancouver, B. C. to southern Oregon has within a few years become bulb-minded, with both interest and progress in bulb culture on a large scale centering around Portland, Tacoma and Seattle. These people are growing bulbs (sixteen carloads were shipped from one point last fall); they are going to grow a lot more bulbs; and they are going to give us even better bulbs than were ever received from abroad. That is not merely my own opinion, but the mature judgment of not a few of the largest Dutch bulb growers. Incidentally, a number of these men have already invested hundreds of thousands of dollars in bulb growing in the Northwest.

It is fortunate for our new bulb industry in several ways that some of the Dutchmen have come over. One tremendous advantage is that during the last few years—as soon as they were satisfied that bulbs could be successfully grown in this country—they have brought with them the finest

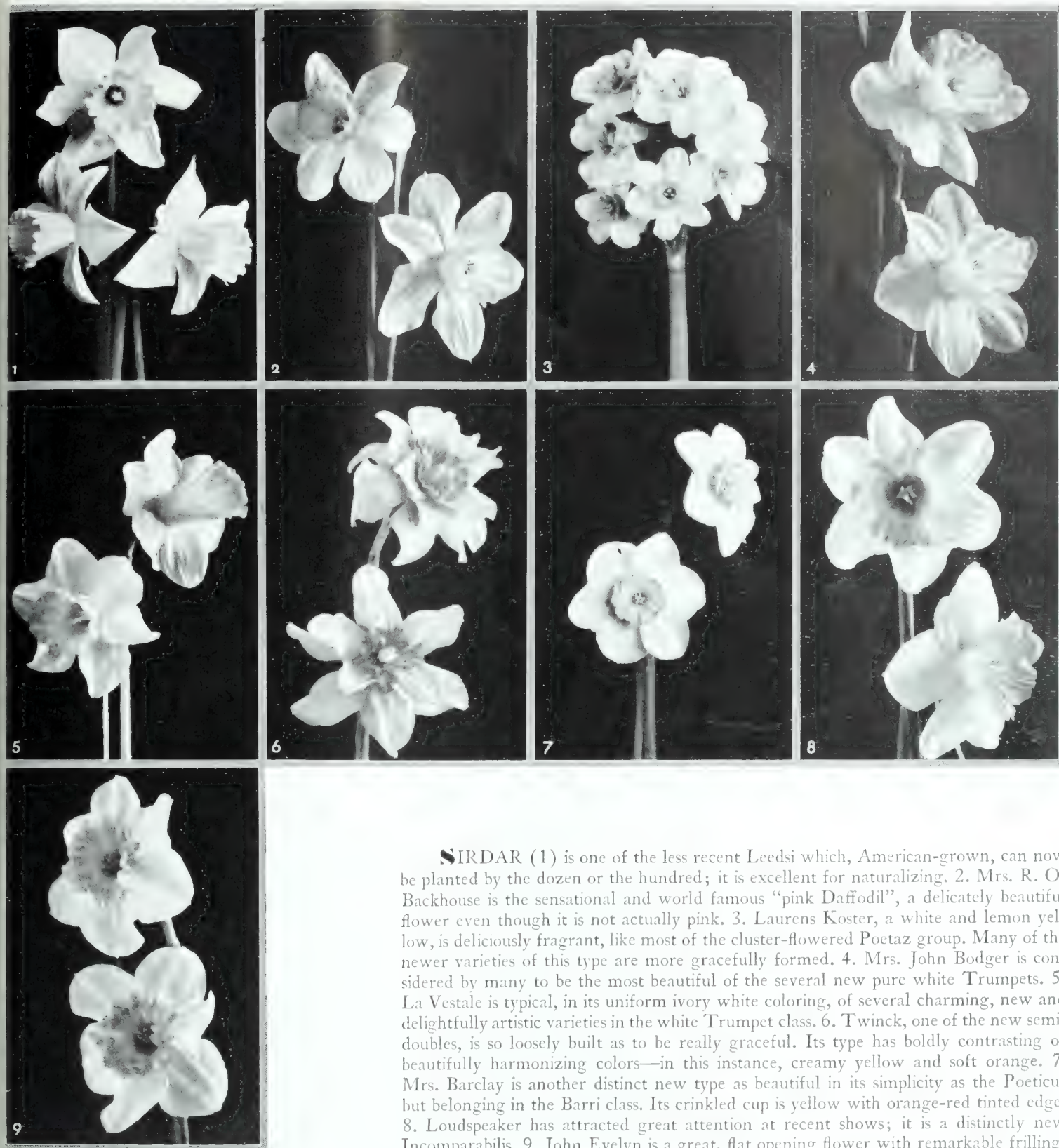
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AMONG the fine new American-grown Narcissi are: 1. Appleby, a lovely Incomparabilis of pure, silky cream white with orange frills. 2. February Gold, one of the new Cyclamineus Hybrids, is a little golden star that appears with the earliest Crocuses and remains for weeks, extending the Daffodil season nearly a month. 3. Mrs. Nettie O'Melveny (new Leedsi) has a clean-cut and beautifully proportioned form, borne on slim, strong stems. 4. Another Incomparabilis is Croesus, a harmony in yellow and golden orange that is moderate in price. 5. Diana Kasner, of Barri type, has a pure white perianth and frilled, flaring cup, with the color combination of a gorgeous Montbretia. 6. Daisy Schaffer has been a sensation of many recent shows—a wonderfully formed flower in pure white and pale citron yellow. 7. In the Hybrid Jonquil group there is Tullius Hostillius, combining the advantages of being early, sweet scented, richly colored and long lasting. 8. Silver Star, a Leedsi of the Trumpet type, is a beauty with pure white, starry perianth and pale primrose trumpet. 9. Rocky Mountains represents a striking Daffodil development, for its petals are quilled after the fashion of a Cactus Dahlia. All photographs on these pages are by courtesy of De Graaff Bros. Co.



**A Portrait Gallery Of Leaders In The Daffodil
World Available For Purchase Early This Fall**



SIRDAR (1) is one of the less recent Leedsii which, American-grown, can now be planted by the dozen or the hundred; it is excellent for naturalizing. 2. Mrs. R. O. Backhouse is the sensational and world famous "pink Daffodil", a delicately beautiful flower even though it is not actually pink. 3. Laurens Koster, a white and lemon yellow, is deliciously fragrant, like most of the cluster-flowered Poetaz group. Many of the newer varieties of this type are more gracefully formed. 4. Mrs. John Bodger is considered by many to be the most beautiful of the several new pure white Trumpets. 5. La Vestale is typical, in its uniform ivory white coloring, of several charming, new and delightfully artistic varieties in the white Trumpet class. 6. Twinck, one of the new semi-doubles, is so loosely built as to be really graceful. Its type has boldly contrasting or beautifully harmonizing colors—in this instance, creamy yellow and soft orange. 7. Mrs. Barclay is another distinct new type as beautiful in its simplicity as the Poeticus but belonging in the Barri class. Its crinkled cup is yellow with orange-red tinted edge. 8. Loudspeaker has attracted great attention at recent shows; it is a distinctly new Incomparabilis. 9. John Evelyn is a great, flat opening flower with remarkable frilling.

**New Narcissi Which Are Now Ready To Bring
Their Beauty To The Gardens Of This Country**

Creative Soils And The Flowers That Grow Best In Them

C. T. Ramsey

TO most of us there is something day-dramatic about the work of a biologist and a geologist. But who would deny their collective, withering or growing evidence, as the case may be? Today the microscope and chemist's retort are indispensable. Nevertheless, in an age of specialists, the gardening tyro finds himself facing perplexities and what may often seem like utter defeat. And of all the flower garden phases, the problem of soil essentials for the multitude of new varieties which are constantly being introduced must be baffling for the novice, to say the least.

Aside from superfine qualifications I shall be bold enough to say that the promise of fine flowers has a very positive formula. We are beginning to realize that the biological background of every plant is the key to the situation. And we may assume that to ignore the heritage of a million years of habitat, which every species represents, is to court sure defeat.

ORCHID EXAMPLES

Our wild Orchids illustrate this principle to a marked degree. Besides a wet and dry soil category, there is a definite cleavage in the lime and acid soil groups. The practiced field botanist can tell at a glance over a given area, what may be expected to "turn up." In other words, there are certain habitat groups which invariably occur in a given situation. It is quite amazing how this distribution of plant life is maintained.

The most finicky fairies are the acid soil group. Roughly they are represented by a co-mingling of the Heath family—Azalea, Arbutus, Wintergreen, Rhododendron, Laurel, etc. Side by side grow the Stemless Ladyslipper, Whorled Pogonia, Nodding Pogonia, Yellow Fringe Orchid, White Fringe Orchid, Crane-fly Orchid. Transfer any of these to alkaline soil and you may be assured of a flower funeral. On the contrary the lime lovers, such as the Showy Orchids, Yellow and Showy Ladyslippers, may be introduced to a mild acidity with no apparent serious detriment.

Irrespective of such isolated cases or soil types, every plant embodies a mixture of

sunlight, water, air and humus. To supply these is the gardener's chief task. In less highly organized flowers, a generous application of these is sure to produce fine blooms. All are essential but we may put it down as axiomatic that water and sunlight are by far the most important considerations to be provided.

WATER FACTS

Taking sunlight for granted, water becomes the most important single factor in plant cell structure. It has been definitely ascertained that an average of 400 ounces of water must be supplied to plants for every ounce of dry material produced. So the problem of giving and conserving moisture in the upper two feet of our creative soil can hardly be emphasized too strongly. Here enters the problem of mulching by covering or cultivation and the incorporating of organic material such as commercial fertilizers but preferably barnyard manures. It is necessary to maintain soil in perfect physical condition at all times. This stimulates fine root growth which can readily ramify and penetrate the interstices of soil in search of moisture and plant food. A well aerated, fluffy and at the same time moist soil encourages the growth of micro-organisms which function in breaking down the residues of vegetation and manures into simple compounds plants can assimilate. It is comparatively recently that these lowly forms of life—bacteria and fungi—have been found congenial to plant growth.

Soils divide themselves roughly into three intergrading groups; clay, sand and loam. Each has advantages but the clay type usually requires a mixture of sharp sand. The average plant prefers a light, rich loam. Where this does not exist, it can be mani-

pulated by supplying necessary elements and by building it up to required consistency. But any soil may be dead or alive in proportion to its available amount of plant food which is collectively called humus. Primarily our soil should contain the "big four" elements; nitrogen, phosphorus, potash and lime. The practiced gardener can tell almost by a feel, with his eyes closed, if soil has life. Nevertheless his eye is not to be discounted, for a chocolate or mahogany tint usually indicates a rich humus content. And if it combines a friable quality, we are ready for a promising enterprise. But we must not be too sanguine about all this for it may require the labor of years to attain the ideal.

With new gardens in particular a great deal of time, labor, grief and expense can be avoided if local conditions receive thorough analysis at the outset. As a general rule such soil is characteristically sour. New ground will need not only a thorough shaking-up with a plow and harrow—if the area is large—or be well spaded if small, but should be well fertilized with cow manure and limed. A casual examination of unworked new ground will usually disclose a mossy or sour grass condition which are sure signs of sterility for our purpose.

UNTURNUED STONES

The problem of stones is no minor consideration. In the glaciated sections of New England these have an annoying habit of pushing themselves to the surface even under the most rigorous surveillance for years after initial cultivation. Unless you have absolute confidence in your garden help, this detail requires personal attention. Human nature is pretty much the same everywhere, but in Vermont stones have acquired a sacred nature which is linked with what I may call Vermont fatigue. This may have come after several generations of strenuous struggle with the glacier's remains, which the native finally came to regard as an actual asset. And in spite of any preachments that you may have on the subject, The native vermonter will assure you that "stuns be good for the crops." There may

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Among the tools necessary for intelligent gardening is a soil-testing set whereby the acid or alkaline nature of the soil may be measured. Three simple kinds of set, easily used and dependable, are now on the market. For any further information on them and their use write to House & Garden Readers' Service, Graybar Building, 420 Lexington Avenue, New York City

The dining room in the apartment of Oscar O. Widmann, Brooklyn, N. Y., exemplifies the present trend toward Directoire decoration. Despite the restricted color scheme, the room is quite gay and the formality, an inherent attribute of the Directoire style, is in this instance counteracted by the variety of the individual pieces used. The French wall paper has a canary yellow ground patterned with brown leaves and white dots; woodwork is painted antique white. Curtains, elaborately draped in the Directoire manner and hung from a gilded wooden bow, are of heavy antique white satin trimmed with fringe in brown and yellow. Walnut side chairs, have seats in leopard skin and magenta faille; the dining table and console are old white and gold with brown marble tops, and the two small armchairs shown below are upholstered in yellow and cream Empire satin. A. Kimbel & Son, Inc., were the decorators



DEUX D'AYERS

**A Portfolio Of
Good Interiors
In Schemes For
Country And Town**



DECK DUTCH

Definite leanings toward the French Régence style are found in the background and furnishings of this living room in the apartment of Oscar O. Widmann. Walls in antique white are treated to give the effect of the wood tones showing through old white paint. Needlepoint, damasks and block printed linens are used together, the color scheme being old white, brown and blue-green predominating, with gold, blue and red accents. Furniture is walnut and fruitwood, with some pieces in old white paint. The antique French ornaments heighten the feeling of a veritable French room. A. Kimbel & Son, Inc., decorators



Such a library-living room as this, in the residence of W. C. Cannon, Upper Montclair, N. J., is ideal for a country house. The walls of this room are pine paneled. Two interestingly designed corner cupboards flank a doorway. Flooring of wide pine boards and furniture in a mixture of old pieces and reproductions are in keeping with the Early American background. The chintz of the curtains is salmon, green, blue and marron; blue damask is used on several chairs. The rug is marron color, and the pewter lamps have brown marbled paper shades. A. Kimbel & Son, Inc., were the decorators; Francis A. Nelson, architect



ARTHUR H. POPE, JR.

Plants That Climb The Garden Wall

E. H. Wilson, V. M. H.

A wide variety of plants will succeed on and over dry-land stone walls, especially along the top whence they can trail down the face. Among the best for this purpose are the *Helianthemum*, *Wisteria* and *Rosa Wichuraiana*. *Cerastium*, *Sedums*, many hardy *Pinks* and several of the *Cactus* family are also excellent types for wall-top planting.

BUSHES suitable for growing on the tops of walls are sometimes in request and a wide selection taxes the knowledge and skill of nurseryman and landscape architect alike. The difficulty is largely due to the novelty of such requests in a country where gardening is as young as in these United States. Visitors to Europe, to the Orient and other lands where old castles with their walled moats, gardens and parks are found, note with interest and sometimes amazement the variety of plants seen growing spontaneously on the tops and vertical faces of old walls. Wherever there is a little nook or cranny some plant has taken possession and is flourishing. The looser the mortar between the bricks or rocks the greater the opportunity for plants to ensconce themselves. Very old walls are often curtained with plants as thickly as any ordinary slope may be. In parts of this country, for instance the neighborhood of Newport, Rhode Island, there are fine walls built of shale rocks and so deftly have these been constructed that little or no mortar has been used; on these a variety of plants will be found growing merrily.

The making of rockeries is now popular in parts of this country and, doubtless, the building of dry walls will very soon follow

suit. Such walls are built especially for the accommodation of plants and on and in them may be grown virtually all the plants that find a home in a rockery. It is not with such walls as these that we are especially concerned, but with taller walls of a more solid nature built to keep out intruders, both two- and four-legged, and also walls that are built to terrace gardens on hillsides. A walled garden is not so popular in this country as in other lands but, doubtless, as time goes on more and more gardens will be walled in, for walls not only afford protection from the elements and from intruders but also enable the gardener to cultivate on them a great number of plants which otherwise he could not have. What can be grown at the base of a wall and trained over its surface is a simple matter, since anything and everything of a bushy nature, and climbers especially, that is hardy in the region can be grown.

What can be grown on the top of a wall or in crannies in the face of the wall itself is quite another matter and depends largely on the nature of the wall, its height and width at the top. Where the wall is high, and especially on terraces, a few strong growing plants that will extend their branches downward from the top to the

base of the wall are of first importance. Here our old friends, *Forsythia suspensa*, *Clematis paniculata*, *Lycium chinense*, *Jasminum nudiflorum* and a number of other such plants may be used. If a complete curtain is desired and the wall is on the shady side the Common Ivy (*Hedera helix*) is an excellent subject where climate admits. However, as a rule, the best effects of wall planting will be gained not by having the entire wall draped as with a curtain of one thing but with groups of different things separated by spaces of bare wall so that each group may display its ornamental qualities to best advantage.

Terrace walls offer the greatest opportunities for wall gardening, since they have breadth at the summit and so can be planted on a large scale. The top of a narrow wall, instead of being finished with broken glass,

as is so frequently the case, can be planted with such Opuntias as *O. fragilis*, *O. humifusa*, *O. phaeacantha*, *O. polycantha* and *O. rhodantha*, which are perfectly hardy even in Massachusetts. In warmer climates a greater variety of these plants is available and if California and regions of a similar climate be included, different species of Mesembryanthemums can be used to great advantage. Visitors to the last Pan-Pacific Exposition held in San Francisco will remember the splendid use that was made of these plants for forming living walls of verdure and blossom. These ingenious structures were created by Mr. John McLaren who used a stout form of wire netting supported by iron rods and filled with earth in which Mesembryanthemums were planted. They grew rapidly and hanging downward made a solid wall of blossoms and suc-

culent gray-green foliage. Among the best for this purpose is *M. edule* with straw colored blossoms and its relative *M. rubrocinctum* with handsome crimson flowers. The two forms of *M. blandum* (*album* and *roseum*) are also worthy of use since they are seldom out of blossom. Good, too, is *M. deltoides* which not only forms a dense curtain when allowed to hang but fills the air in spring with a vanilla scent from its small pink blossoms which are borne in rich abundance.

Where a wall is especially built for growing plants on and in—that is, a wall where boulders of irregular shape are fixed together and the interstices filled with mold—almost any sun-loving plant that is hardy in the district can be grown. Indeed, it is surprising how well plants grow under such

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A LIST OF PLANTS FOR WALL-TOP GARDENING, SUITABLE FOR THE TEMPERATE PARTS OF NORTH AMERICA

- | | | |
|---------------------------------------------------------------|----------------------------------------------------|-------------------------------------------------------|
| * <i>Adenocarpus decorticans</i> | " <i>horizontalis</i> (Rock Cotoneaster) | * <i>Mesembryanthemum deltoides</i> |
| <i>Amorpha canescens</i> (Lead Plant) | " <i>microphylla</i> (Rockspray) | " <i>edule</i> |
| " <i>nana</i> (Dwarf Lead Plant) | " <i>thymifolia</i> (Thyme Rockspray) | * " <i>glaucum</i> (Ice Plant) (Hottentot Figs) |
| <i>Ampelopsis aconitifolia</i> (Monkshood-Vine) | <i>Cistus laurifolius</i> (Paradise Broom) | " <i>rubrocinctum</i> |
| " <i>heterophylla</i> (Poreelain Ampelopsis) | " <i>Dallimorei</i> | " <i>spectabile</i> |
| " <i>humilifolia</i> (Hop Ampelopsis) | " <i>praecox</i> (Warminster Broom) | <i>Myrica carolinensis</i> (Northern Bayberry) |
| * <i>Anthyllis barbaeovis</i> (Jupiter's Beard) (Silver Bush) | " <i>purpureus</i> (Purple Broom) | * " <i>cerifera</i> (Wax Myrtle) |
| * <i>Anthyllis Hermanniae</i> (Hermann's Kidney Vetch) | <i>Daphne cneorum</i> (Garland Flower) | * <i>Olearia Haastii</i> (Tree Daisy) |
| * <i>Aplopappus ericoides</i> | <i>Erinacea pungens</i> (Hedgehog Broom) | <i>Ononis aragonensis</i> |
| <i>Arctostaphylos uva-ursi</i> (Bearberry) | <i>Evonymus Koopmannii</i> | " <i>fruticosa</i> |
| * <i>Astragalus tragacantha</i> (Goat's Thorn) | " <i>radicans</i> (Wintercreeper) | " <i>rutundifolia</i> |
| <i>Atraphaxis buxifolia</i> | <i>Forsythia suspensa</i> (Golden Bell) | <i>Opuntia fragilis</i> |
| " <i>lanceolata</i> | <i>Genista anglica</i> (Needle Furze) (Petty Whin) | " <i>humifusa</i> |
| " <i>spinosa</i> (Goat Wheat) | " <i>dalmatica</i> (Dalmatian Broom) | " <i>phaeacantha</i> (Prickly Pears) |
| <i>Betula nana</i> (Dwarf Birch) | " <i>germanica</i> (German Broom) | " <i>polycantha</i> |
| " <i>glandulosa</i> (Grandular Birch) | " <i>hispanica</i> (Spanish Gorse) | " <i>rhodantha</i> |
| " <i>humilis</i> (Shrubby Birch) | " <i>horrida</i> | <i>Pentstemon Scouleri</i> |
| <i>Bignonia capreolata</i> (Cross Vine) | " <i>pilosa</i> (Silkyleaf Broom) | * <i>Phlomis fruticosa</i> (Jerusalem Sage) |
| <i>Calluna vulgaris</i> (Heather) | " <i>radiata</i> | <i>Pinus mugo</i> (Mugho Pine) |
| <i>Campsis radicans</i> (Trumpet-Vine) | <i>Hedera helix</i> (Common Ivy) | " <i>sylvestris Watereri</i> (Dwarf Scots Pine) |
| <i>Cassiope hypnoides</i> | <i>Helianthemum apenninum</i> | <i>Potentilla davurica</i> (Dwarf Shrubby Cinquefoil) |
| " <i>tetragona</i> | " <i>lanceolatum</i> | " <i>Veitchii</i> |
| <i>Caryopteris incanus</i> (Common Bluebeard) | " <i>halimifolium</i> (Sun Roses) | * <i>Purshia tridentata</i> (Antelope-Brush) |
| " <i>tangutica</i> | " <i>ocymoides</i> | <i>Pyracantha coccinea Lelandii</i> (Fire Thorn) |
| <i>Ceanothus americanus</i> (New Jersey Tea) | " <i>umbellatum</i> | <i>Rosa Max Graf</i> |
| " <i>Fendleri</i> (Fendler Ceanothus) | " <i>vulgare</i> | " <i>rugosa repens alba</i> |
| " <i>ovatus</i> (Inland Jersey Tea) | <i>Hypericum buckleyi</i> (St. Johnswort) | " <i>Wichuraiana</i> |
| " <i>prostratus</i> (Mahala-Mats) | " <i>coris</i> | <i>Rosmarinus officinalis</i> (Rosemary) |
| <i>Chaenomeles japonica alpina</i> (Alpine Quince) | <i>Iberis gibraltica</i> (Gibraltar Candytuft) | <i>Salix herbacea</i> (Dwarf Willow) |
| * <i>Cistus albidus</i> (Whiteleaf Rockrose) | " <i>sempervirens</i> (Evergreen Candytuft) | " <i>lanata</i> (Woolly Willow) |
| * " <i>crispus</i> | " <i>Tenoreana</i> (Tenore Candytuft) | " <i>repens</i> (Creeping Willow) |
| * " <i>ladaniferus</i> (Gum Rockrose) | <i>Jasminum nudiflorum</i> (Winter Jasmine) | " <i>reticulata</i> |
| * " <i>laurifolius</i> (Laurel Rockrose) | " <i>primulinum</i> (Primrose Jasmine) | <i>Salix tristis</i> (Dwarf Pussy Willow) |
| * " <i>Loretii</i> | <i>Juniperus horizontalis</i> (Creeping Juniper) | <i>Salvia officinalis</i> (Garden Sage) |
| * " <i>populifolius</i> | <i>Lavandula spica</i> (Lavender) | * <i>Santolina chamaecyparissus</i> (Lavender Cotton) |
| * " <i>salvifolius</i> (Sage-leaved Rockrose) | " <i>vera</i> | <i>Schizophragma hydrangeoides</i> |
| * " <i>villosus</i> | <i>Leptophyllum buxifolium</i> (Sand Myrtle) | <i>Sophora viciifolia</i> (Vetchleaf Sophora) |
| <i>Clematis montana</i> (Anemone Clematis) | " <i>Hugerii</i> | <i>Ulex</i> |
| " <i>rubens</i> | " <i>prostratum</i> (Allegheny Sand Myrtle) | " <i>europaeus</i> (Gorse) (Furze) (Whin) |
| " <i>paniculata</i> (Sweet Autumn Clematis) | <i>Linum arboreum</i> (Bush Flax) | " <i>Gallii</i> |
| <i>Comptonia asplenifolia</i> (Sweet Fern) | <i>Lithospermum prostratum</i> (Cromwell) | " <i>nanus</i> (Dwarf Gorse) |
| <i>Corema Conradii</i> (Plymouth Crowberry) | <i>Lonicera Henryi</i> (Henry Honeysuckle) | <i>Vaccinium myrtillus</i> (Whortleberry) (Bilberry) |
| <i>Cotoneaster adpressa</i> (Creeping Cotoneaster) | " <i>spinosa Alberti</i> (Albert Honeysuckle) | " <i>pennsylvanicum</i> (Low Blueberry) |
| " <i>apiculata</i> | <i>Lycium chinense</i> (Chinese Box Thorn) | * <i>Vella pseudocytisus</i> (Cress Rocket) |
| " <i>buxifolia</i> | " <i>halimifolium</i> (Common Matrimony-Vine) | " <i>spinosus</i> |
| " <i>congesta</i> | <i>Lythrum pallidum</i> (Fremont's Box Thorn) | <i>Wisteria chinensis</i> (Chinese Wisteria) |
| " <i>Dammeri</i> | <i>Mesembryanthemum blandum</i> | " <i>floribunda</i> (Japanese Wisteria) |
| | | " <i>macrobotrys</i> (multijuga) |

*Plants which are marked with an asterisk are hardy only south of Washington, D. C., in California and other regions enjoying a similar winter climate.

Geraniums And Erodiums In The Rock Garden

Louise Beebe Wilder



Reynold A. Maltby



CERTAIN plants, like certain persons, are gifted with that indefinable quality which we call charm. Occasionally whole families are endowed with it and then how delightful it is to make their acquaintance one by one, recognizing in each some characteristic or grace that delights us!

This is the way it is with the Cranesbills and their cousins the Heronsbills, or to introduce them more formally, the Geraniums and the Erodiums. I have never yet met a member of either family that did not give me pleasure—and this was true even of those few of which honesty compelled me to whisper, “rather weedy.” They all have an air, a grace, a quaintness that subtly attracts and often to a far greater degree than many a flower that is more regularly and strikingly beautiful. At least that is the way they appeal to me and my acquaintance among them is fairly extensive and of long standing. But you must find out for yourself.

In the first place both these families display not only beauty of blossom but beauty of leaf as well. The leaves of Geraniums show lovely tints of peach and coral and rose when they first appear in spring and when they unfold it is seen that they are intricately cut and parted and indented and many of them overlaid with a soft gray bloom composed of tiny pale hairs. And as if this were not enough, when autumn comes they color finely. But even more striking than the leaves of Geraniums are those of Erodiums. Some of these are like small silver plumes, or bits of silver lace, or delicate Ferns covered with hoar frost. If they never flowered at all they would still be a choice possession for any one with an eye for small lovely things.

While in this article I mean mainly to call attention to the dwarfs of these two families, the kinds suitable mainly for use in rock gardens, it should not be lost sight of that there are numerous taller kinds for borders and wild gardens and many of these may also be included in collections of rock plants where the rock work is of sufficient scope and bold enough in scale. Among these are the Geraniums, *atlanticum*, *pretense*, *ibericum*, *amanum* the dusky-hued *pneum*, *anemoenarfolium*, *grandiflorum*, *sanguineum* and its fine white form *album*, *Endressi* and the handsome magenta-flowered *Erodium manescavi*, a biennial.

Geraniums and Erodiums are for the most part good and reliable hardy perennials, not difficult to satisfy where a little consideration is vouchsafed them, and they flower for a long period at a season when the rock garden is losing its first brilliance. Many give a second blossoming in the autumn. Also,

(Top) *Geranium crithmifolium* is easily managed and lovely in every respect, though not as dwarf-growing as some of the other species. Its pink flowers are round and in various tones of pink. There is also a white form of it, shown here, which comes true from seed and is very desirable

(Left) In northern China Mr. Farrer discovered *Geranium pylzowianum*, a delightful wee plant which sends up masses of small, finely divided leaves and large pink flowers. In light, nourishing soil and full sun it proves to be perfectly hardy, though usually it is late to appear in spring

and this is a distinct point in their favor in the eyes of many of us, they are easily raised from seed, germinating readily and sending up at once well-formed, positive-looking leaves which inspire hope and confidence in the breast of the anxious watcher and are so much more satisfactory than the vague peppering of the soil that is the first manifestation of too many alpine and rock plants, and which appears as if an ungentle breeze might wholly obliterate it.

Both *Geraniums* and *Erodiums* are more easily handled in the stripling stage than when fully grown, for they soon become over-set in their ways and difficult to remove. But it is not always possible to secure seed of the kinds wanted; indeed, I find several favorites missing from their familiar haunts in certain seed lists this spring, so we must take whatever we can find, whether it be plant or seed.

Perhaps of all small *Geraniums* none is so exceptionally lovely and at the same time so perfectly good tempered as *G. sanguineum lancastricense*. It is made for the beginner. The leaves are dusty green and the flowers, borne on and off all summer, are of a most tender soft pink delicately lined in the characteristic manner with crimson. Nearly all *Geraniums*, whatever their body hue, have this veining. Usually the lines are crimson but sometimes, as in the white-flowered *G. aconitifolium*, they are black and occasionally they are purple. These veins add much to the charm of the flowers. *G. lancastricense* thrives in any good garden soil in any favorable position but it dislikes of all things to be moved once it has settled down. Apparently the root goes down to China, so it is best to make up one's mind where it is to remain and cherish no notions about moving it according to casual whim.

G. argenteum is usually considered the beauty of the race, and perhaps it is, though seedlings vary and some are better as to color than others. Anyway it has the grace of silver-piled leaves growing close to the ground and, in the best forms, lovely, soft rose-pink, large blossoms. Its choice of a situation is a crevice between limestone rocks where it is safe from damp and open to the eye of the sun, but it will do very well in less favored spots. *G. webbianum* is a good deal in the way of the foregoing but the leaves are less silvered and the blossoms are white smartly etched with black—rather stylish and striking in a small way, but it has always enjoyed ill health in my garden and more often than not slips through my fingers and disappears. Its origin, I believe, is Indian.

While dwelling upon failures—for *G.*

(Continued on page 124)

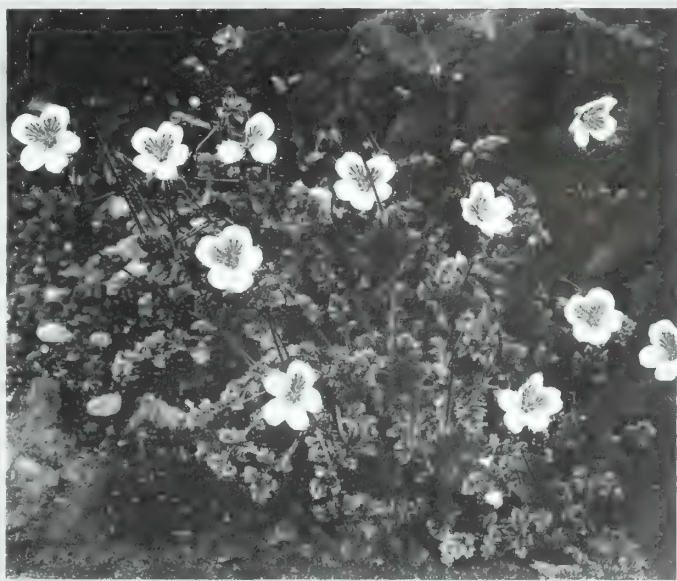


Reynold A. Mally

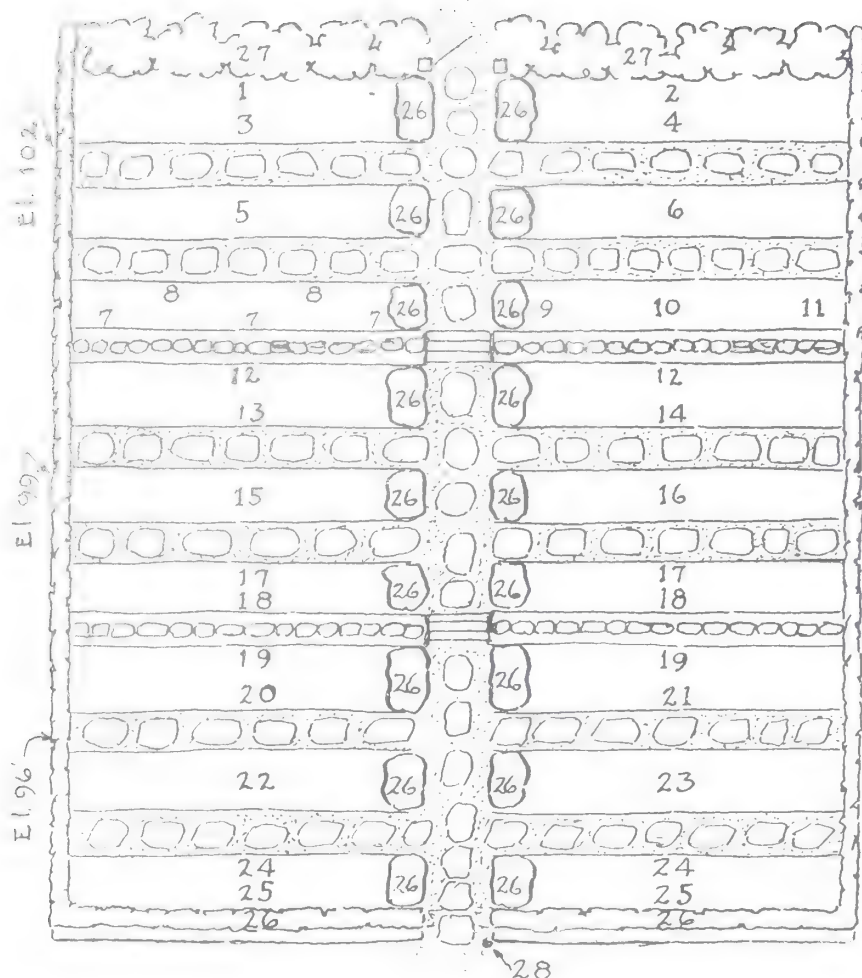
(Above) Perfectly good-tempered and of exceptional charm is *G. sanguineum lancastricense*, one of the best of this excellent family. One can count upon it being generous with its dusty green foliage and soft pink, crimson-veined flowers borne off and on all summer



(Center) *G. farreri* is a very high alpine, yet it is reported to be not difficult in soil composed of gritty loam, leaf-mold and old mortar rubble, sheltered from the noon-day sun. Its large, flattish flowers are shell-pink with a hint of blue and are borne all summer long



(Right) Almost any garden and nearly all conditions will suit *Erodium cheilanthifolium*, from the mountains of Spain. From its compact tufts of woody stems arise gray-green, fernlike leaves and white, purple blotched flowers which continue through the summer



Three separate levels are utilized in the garden, each three feet higher than the next preceding. Stone steps connect them and are flanked by simple retaining walls of fieldstone. If the house is of brick the same material may be used for both walk and walls. Forget-me-nots soften the top line of each wall. The key to this planting plan is given on page 146.

SPRING is the time of year when gardens bring the greatest pleasure, for then they are the loveliest of all. Spring flowers are more welcome than any other; after the dullness of winter we need the gay brightness of Tulips. "Brave little fellows in crimson and yellows, coming while breezes of April are cold, Winter can't freeze you, he flies when he sees you, thrusting your spears through the redolent mold."

In our minds are linked these words—Tulips, Holland; Holland, Tulips. But Tulips are a Turkish flower. In the middle of the 17th Century a mania for Tulips took possession of the Dutch. The wealthy people of the country imported bulbs from Turkey and at one time as high as \$2,700 was paid for one bulb. There is an amusing tale told of a sailor who spied what he thought was an Onion lying among bundles of silks and velvets on the quay. Thinking it would be delicious for breakfast he watched his opportunity and slid it into his

pocket. Perched on a coil of rope he was eating the last morsel of his Onion, which he had not relished particularly, when a great cry went up to the effect that a cherished *Semper Augustus* Tulip bulb valued at \$1,500 was missing. A jail sentence of several months made the poor fellow realize he had partaken of a costly meal.

Soft Tulip shades are charming against gray stone. And so are rosy pink Tulips against a hedge of blue Lilacs. These effects are best obtained when the Tulips are planted on three levels—a terrace of Tulips is the solution.

The plan accompanying this article shows Tulips planted on three levels. This garden may be entered from the lower level under a Wisteria-covered arch or from the upper level through a gateway. The arch may be of metal or wood and it is best to paint it a dull soft gray or brown to shade in with the stone wall that is to be used. However, it may be white. The gateway at the top of the garden is really

Tulip Terraces For Spring Effects In A Sloping Garden

Charlotte H. Newberry

very important since it is the center of interest in the garden. A gate of delicately wrought iron is attractive but a wooden gate is more appropriate. Iron is a bit heavy as a gateway in a hedge. The gate and the arch should be of the same material and painted the same color. A rather high gate is advisable, for *Syringa vulgaris* is to be used as a hedge and it grows very high.

As I have just mentioned, a hedge of blue Lilac or *Syringa vulgaris* is used at the top of the garden. These bushes grow usually to a height of eight or ten feet and make a splendid hedge and an excellent background for a garden. The remaining three sides of the garden are enclosed by a hedge of either Privet or Boxwood. A Boxwood hedge is very desirable. Begin with tiny plants (they are not so expensive) and keep them properly covered in winter to avoid winter-killing. A hedge of common Privet is very nice also if it is clipped with edges curved rather than square. With this treatment a soft effect is obtained.

In purchasing a Wisteria be certain to get one that will bloom. The wisest way is to select your plant when it is in bloom.

The flagstone walk leading from the lower to the upper terraces is flanked at intervals on either side by small clumps of Privet or Boxwood. Each section planted with rows of Tulips has two short flagstone walks running from the central walk to the side hedge and paralleling the Tulip rows. This makes the flowers more accessible for cutting, and furthermore adds greatly to the decorative scheme. Grass should be allowed to grow on the edge of the walk and between the stones.

The two terraces are supported by walls very simply and informally made of fieldstone. If the house is of brick a brick wall and walk could be used. It is attractive to allow the wall to project above the ground about six to eight inches so that it may be seen when looking down from the upper terraces.

The Tulips should not be planted too close to the wall. They should be out about six inches, anyway. But to soften the line between wall and ground, Forget-me-not

(Continued on page 146)

The Tulip Terrace

Is Transformed

By Planting Annuals

Charlotte H. Newberry

ON the opposite page a spring garden of Tulips is shown—one which may be converted into an annual garden of rare charm by using the same general plan but substituting annuals where the Tulip bulbs have been removed.

When the Tulip stems have died down to the bulb, and not before, the bulbs may be lifted and kept in a dark place in the cellar on wood (not concrete, because it acts as a sponge and absorbs moisture) where the mice will not be able to get them. They should be replanted the last of October or first part of November, just before the ground freezes.

So that the annual plants may be ready to replace the Tulips, the seeds should be planted in flats in late March. These flats may be kept in a small greenhouse, a cold-frame or on a sunny, heated glass porch. They must be in a place where they have air, warmth and moisture. They must have air that is not too dry. The ordinary flat is about 3" deep. In preparing these for the seeds the bottom should be sprinkled with little pebbles or coarse leafmold to insure drainage, next a layer of clean sifted soil (no fertilizer) and on top fine screened sand. When the soil is ready scatter the seeds evenly and cover them twice the diameter of the seed with a mixture of sifted soil and sand. When the plants have grown sufficiently they should be transplanted to other flats or to thumb pots.

The plan shows a stepping stone walk paralleling the flower bed. This treatment is especially adaptable for an annual garden, for these flowers we love to cut, and ordinarily it is difficult to get just the flowers we want without destroying some precious leaf.

The dark green leaves of the Lilac bushes at the top of the garden and the Privet or Boxwood hedge make an ideal frame for the gay flowers selected.

A dainty leaved Clematis climbs over the arch (the lower garden entrance) and waits for August to burst into minute blossoms which exhale enchanting perfume.

The charm and usefulness of this garden in summer would be greatly enhanced if two simple Roman stone seats (backless)

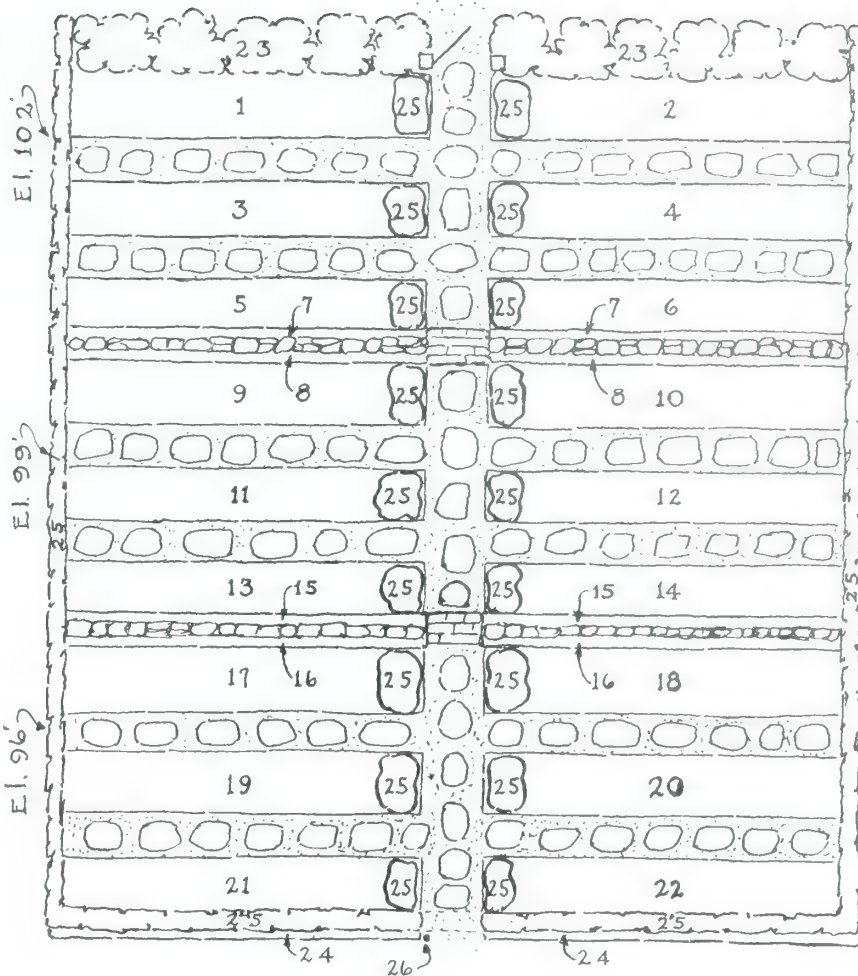
or two wooden benches with backs were placed in the beds of blue *Centaurea* and *Nigella*. Place these so that the front of the bench touches the flagstone walk. Two might also be placed on the lower terrace in the beds of French Marigold. This can be carefully done without destroying the flowers and the sitters' feet will be on the walk.

An attractive gate in the Lilac hedge draws the eye upward and here also are the brightest flowers, orange and lemon African Marigolds. These are enormous double flowers of intense orange and canary yellow. Here too are Santa Barbara Poppies, magnificent yellow blooms on stiff stems. Blue *Centaurea* (Bachelor's-button) is in front of the Marigolds and *Nigella* Miss Jekyll (or Love-in-a-mist), with double flowers of deep rich blue contrasting well with its dainty light green foliage, is planted in front of the Santa Barbara poppies. Bright red and dark red *Verbena* on one side and pink and red Shirley Poppies

in the bed on the opposite side give glorious color. *Coreopsis drummondii*, colored bright yellow with center of dark brown, blends with the sky blue *Lupine*.

There are now on the market Super-Giant Snapdragons. These grow to a very large size and the blooms remain on the stem a long time. On this next bed these Snapdragons are used in salmon, Wall-flower color and dark red. Early pink single *Cosmos* covers part of the gray stone terrace wall with its feathery foliage. In front of it on one side is placed sweet smelling Ten-week Stock in pink and canary yellow. In front of the *Cosmos* on the right is *Scabiosa* or Mourning Bride (to call it by its more attractive name) in soft shades of pink, rose, lavender and white. The two central beds on this middle terrace have low flowers: dainty Dwarf Pink Phlox and exquisite Blue Laceflower (which appears to be first cousin to our wildflower commonly called Queen Anne's Lace).

(Continued on page 146)



When the Tulips have gone by their bulbs are lifted, stored until time for replanting in the autumn, and annuals are set in their places. Thus, while utilizing the same plan and space, an entirely different effect is obtained, and one which will look well until the frost begins. The planting key for this garden of annuals will be found on page 146



One of Ten Famous Women Authors", by Utamaro in silver, black, tan and yellow, with accents of green and red mounted on the living room wall (see page 114) (Below) "Gift-Gathering" by Katsushika Hokusai in black, yellow, green, blue and red.



Colors For Modern Rooms

Taken From Japanese Prints

Katharine Morrison Kahle

COLOR schemes for modern rooms are usually either so drab as to be monotonous or too colorful to be livable. A careful selection of colors is essential to success in contemporary decoration, however, for, if your furniture is a little too bizarre or too suggestive of the laboratory, nothing will restore the saneness of living like a beautiful harmony of color. Color should be America's contribution to modern decoration; not color copied from France's cubism, nor from Austria's peasant influence, but color taken from the source pot of the ages—the Orient.

The use of Japanese color prints as sources for color inspiration is a practical suggestion. We do not need to go to museums or collectors, as it is possible to buy excellent miniature copies of all the better known prints in almost any gift shop, and the print itself may be incorporated into the decoration of the room.

The Japanese preference for monochrome has developed a marvelous range and subtlety in the relation of dark and light tones and the use of tone values as apart from hue in forming color harmonies. The variety of blacks possible with Chinese black soot ink suggests a field of color effects almost unexplored by Western artists. In the writings of Hokusai we find a description of the variety of blacks: "There is the black which is old and the black which is fresh, lustrous black and dull black, black in sunlight and black in shadow. For the old black one must use an admixture of blue; for the dull black an admixture of white; for lustrous black gum must be added; black in sunlight must have gray reflections." Yet along with this love of black and gray the Orientals have an aversion to mixed tones and to anything approaching muddiness.

The combination of related hues to form a color harmony or to create a certain mood is also characteristic of the Japanese color print. The best example of this type of color scheme is seen in the prints of Hokusai, which give endless suggestions of the possibilities of blue and green and a bit of yellow. Another secret of the beautiful coloring of the Far East is the sparing use of strong color against large spaces of neutral tone and the use of bold color accented by black and white. The actor prints of Shunsho are excellent examples of the decorative use of black and white with brighter hues. Something of the beauty of these schemes may also be attributed to the purity of the actual pigments used, as well as to the preciseness of the distribution of the colors, making each part of the print a complete color harmony.

Throughout the course of Eastern art we meet with strange and subtle harmonies which although beautiful when used by the Oriental, become ugly when copied without an understanding of the value, brilliancy and proportions of the hues. Here are some strange harmonies from Japanese prints which may be used successfully when care is exercised in the various tone relations: Pink, yellow and gray; gray and yellow; black, gray and deep red; red, yellow, brown-black and gold dust; gray, lilac, yellow and pale rose; gray, light brown, dark and light green and black; gray, lilac, blue and yellow; black, white and pink. Red and green were favorite colors with the first print makers and we often see prints of the early period in

(Continued on page 114)



(Above) In this "Kisokando View", by Hiroshige, the colors are blue, red, yellow and green against a gray background accented with black and olive green. A modern room using this scheme, such as the studio outlined on page 114, would be both restful and unusual. At the right is a print by Yeisho, "Woman in Bathrobe", which inspired a boudoir scheme. Here colors are more cheerful—turquoise, deep hyacinth blue, parchment, yellow and black, with touches of magenta. Prints shown by courtesy of the Metropolitan Museum of Art



That Japanese prints can be used with good effect in contemporary rooms is apparent in the example at the right where the background suggests a modern window treatment. This "Woman at the Well" by Haranobu inspired the dining room described on page 114. In henna, pink, green, blue and crimson



EMBROIDERED



LACED

2. Oval white moue wide pleated shade bordered with bands of black lace at top and bottom. The candlestick is crystal. The pin cushion, 5 1/2 inches by 3 inches, is made with interlaced velvet ribbon and has a 2 inch boxing



A Dozen And One

Dressing Table Lights

And Pin Cushions

NOTE

These lamps and pin cushions are suggested for use on the dressing tables in the July issue. Except where indicated, the lamps should be used in pairs. Shades vary from 4 1/2 to 6 inches high. Designed by Agnes Foster Wright



BALLED

3. Yellow paper pleated shades have a band of fancy red paper through the middle. Place this on a plain wooden candlestick of the sort shown. A patchwork pin cushion of red and yellow calico is corded and tufted in the center



CORDED

4. Small round paper shades painted apricot have French flower prints inserted, the design being edged with iridescent paper. Hook apricot glass candlesticks. Oval apricot taffeta cushion is tufted with blue-green and has plain ribbon



5



6

PUFFED

6. Stretch the figured chintz of the dressing table over a half-round frame, add a narrow puffing at the bottom. Use a bright green glass lamp. The pin cushion illustrated has an embroidered top in bright green and corner linen tassels

RUFFLED

7. Oval white damask white velvet over a light is to be placed at the top corner of the dressing table. With the use of a tush-shaped pin cushion made of green silk stuffed with cotton and well tailored is selected



7

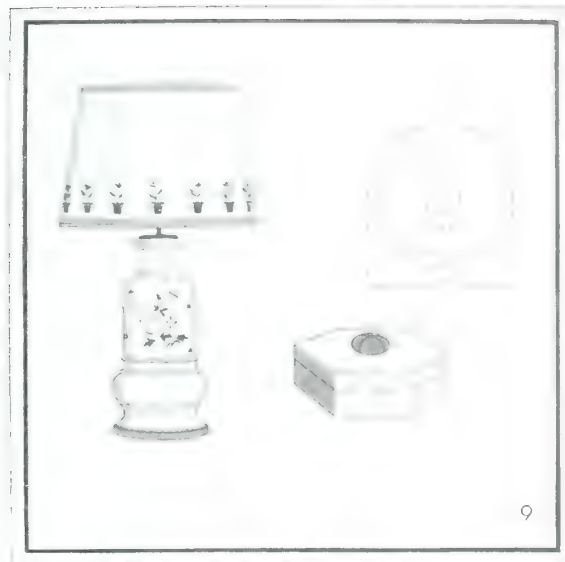
BANDED

7. An oval, stretched peach chintz shade has bands of peach, tan and blue at top and bottom. To accompany this select a pewter lamp of simple design. An attractive box painted peach has a tiny pin cushion in one of its compartments



QUILTED

8. Lavender dotted Swiss shades have a plissé ruffle and a lavender ribbon tied in a flat bow. Stands are lavender glass. The pin cushion is silk, the top cross-stitched in wool with glass bead tassels set at the corners



GATHERED

9. A flower-pot design is stenciled on the white paper shade, with a top and bottom band of red and green. The lamps are of white pottery. The octagonal box has a tiny pin cushion fastened to the center of its top



SMOCKED

10. A metallic paper shade in rose with green binding and gold lace paper edge. Gold painted candlesticks with lace paper on base. Semi-circular pin cushion has a smocked 2 1/4 inch boxing and is corded in green



BEADED

12. Flesh colored silk shade covered with creamy point d'esprit has lace ruche with blue velvet ribbon edges. Lamps are shepherd and shepherdess figures mounted in gilt ormolu. Cushion is lace with garlands of blue ribbon

TUFTED

11. A stretched white silk shade resembling a drum, is laced with red and blue ribbon and finished at top and bottom with same. Lamps are French soldier figures. White silk pin cushion has rosette at each corner

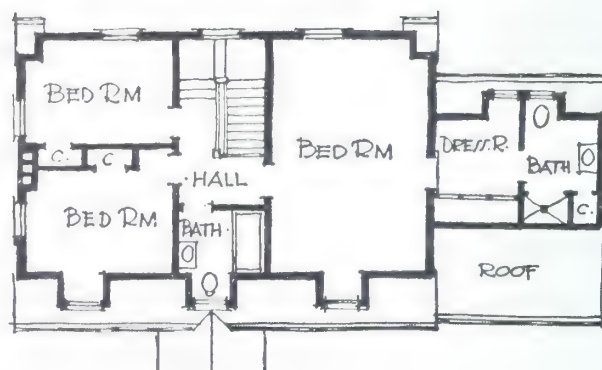
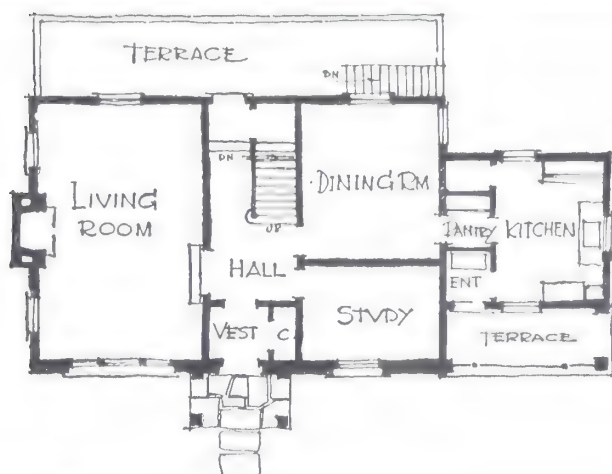
TUCKED

13. White cut-out paper shade lined with pale blue. The glass candlesticks are light blue. The square cushion is white silk bound in blue at tached at corners and each side. Make a pattern in blue beaded pins





The house of Robert Hochstetler at Bronxville, N. Y., has the advantage of being one in which deep revealed windows, large dormers and an entrance porch that repeat the pattern of the dormers all play their part in creating shadows against the shingle roof and the whitewashed stone walls. The living room is finished in pine. The kitchen is set in an ell behind its service terrace. On the second floor this ell gives a dressing room and bath to the master's bedroom.



Hunt & Kline
Architects

**Spotless In Whitewashed Stone—
A Suburban Home For A Small Family**

Ten Good Kitchen Ventilators

And How They Do Their Work

Elizabeth Hallam Bohn

THOSE who read from straws the direction of the wind see even more conclusive proof that the American hearthstone is still an actuality. Consider the bewildering number of devices put out by the manufacturers in their pleasant and apparently profitable task of making the modern home a more comfortable and attractive place in which to live. There must have been a great demand to inspire such an offering of ingenious and practical aids to a smoothly-run home.

Perhaps none of these up-to-date appliances is more significant of the changed status of woman's work than the kitchen ventilator which has domesticated the efficiency of industrial plants and turned the one-time hot and steamy home workshop into a well-aired source of savory meals, whose advent is, however, unheralded throughout the rest of the house.

The variety of makes in the ventilator field might well cause the home-owner to pause in perplexity. But the principle behind them all is the same. A motor-driven fan—set in the kitchen wall or window and connected with the light socket—whisks out stale air or cooking fumes, drawing on the rest of the house for the replacing air and so maintaining a healthful circulation throughout. If a non-odorous activity—like ironing—is in progress, many of the fans will reverse obligingly and blow cool air into the kitchen fan from outside. Installation does not interfere with the opening and closing of the window.

SIZE AND SPEED

The size of the fan itself may differ in the various models. The speed with which it operates may be greater or less, to adapt the equipment to the opposing force of the wind whistling around the sixteen-story apartment house, or to restrain the electrical current to the less exacting conditions of more equable situations. Where the wall can be cut, the cabinet type can be specified by the architect and built right into the walls, leaving the entire window for its usual function. The built-in ventilator should not, if possible, be located directly under an upstairs window to draw any of

the fumes back into the house again. And if it can be placed on the side away from the prevailing wind, this still further adds to its effectiveness. The rented home will welcome the easily removable portable window type of ventilator. Either simplicity or extra refinements of construction make it possible to obtain a ventilator satisfactory for either the modest or pretentious home.

In the list which follows will be found a ventilator suitable for every need. In ordering, the size of the window must be given, if this type of ventilator is wanted; also the kind of electric current used. This latter information can be secured from the company which furnishes lighting current.

VARIOUS GOOD TYPES

One ventilator of quality, which we will call *A*, is built by a company of forty-eight years' ventilating experience. The guaranteed motor is the product of two eminent electrical companies. The company in question makes models for the double-hung window, the casement window, and also to build right into the wall. The portable window model is set in a double-strength glass panel, to let in all light possible. The frame is strong, attractive in its vitreous porcelain finish and easily cleaned.

The fan itself is an eight-bladed aluminum propeller of special design which handles the maximum amount of air at a minimum speed. It costs only $\frac{1}{3}$ of a cent per hour to run, at an eight cent current rate, and the ordinary size will handle 600 cubic feet of air per minute. Then there is a stronger model, handling 1150 cubic feet of air per minute. As the motor is reversible, air can be drawn either in or out, quietly and without noticeable vibration, and there is a safety-locking device to prevent accidental dislodgement of the ventilator.

Another splendid ventilator is *B*. This,

If you are planning to install a motor-driven ventilator in your home, we will be glad to give you further details on request. Address the House & Garden Readers' Service, Graybar Building, 420 Lexington Avenue, New York City.

too, will either set into the window or build right into the wall (the latter type is cleverly constructed with rattle-proof doors, operated by the lever which controls the motor). There is also a separate fan for special purposes, for the window type fits only the window which opens up and down—the so-called "double-hung" type. The fan is set into an adjustable panel of pressed steel, finished in pearl or mahogany coloring, and from the three stock panels—26" to 36", 36" to 46", and a special for the window 22" to 26"—any size of window can be fitted out.

With this fan, a twelve-inch blade operates quietly and efficiently on about as much current as needed by a fifty Watt bulb. The improved blade design and setting direct the air forward, so that the velocity is the same at the center as at the tip. It operates at a relatively low speed and is particularly effective where there is not too great wind resistance from the outside. There is a choice of two speeds with this type of ventilator. The lower is reversible, while the higher draws the air out only.

Considerable choice in size and price is possible when one selects ventilator *C*, to keep the kitchen cool and up-to-date. The manufacturers of this line claim to be the only ones who guarantee their product for a full five years. These fans may be bought separately; with adjustable panel—either wood, glass or metal—for insertion in a window, or, in the wall box type, to be built directly into the house.

ALTERNATING CURRENT

Where the fan is to run on alternating current, the 9, 12, or 16 inch size may be installed, with capacity ranging from approximately five hundred to 1575 cubic feet of air per minute. The nine-inch blade is finished in dull brass, the larger models in black enamel. If the current is direct, only the sixteen-inch fan is available. A feature of the larger fans is the speed regulating switch.

The twelve-inch fan of *D* sets in a metal window panel, with inserts of a translucent substance to let the light through. The

(Continued on page 118)



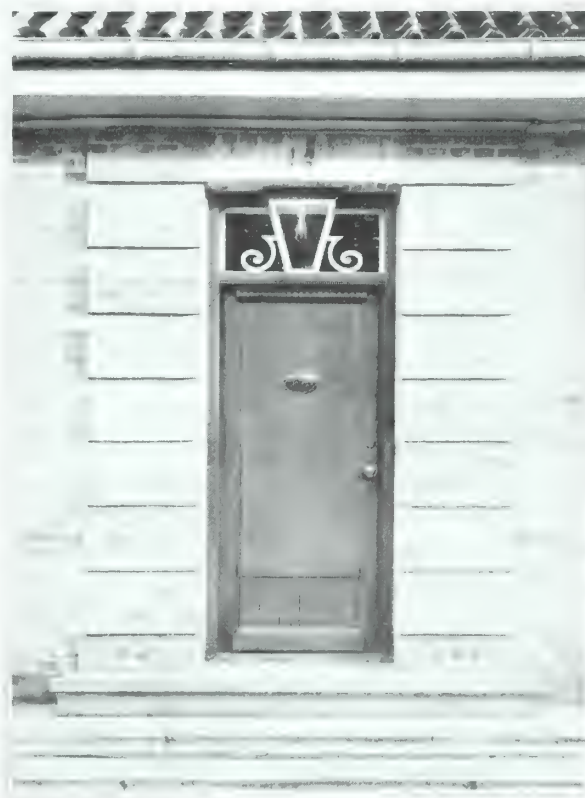


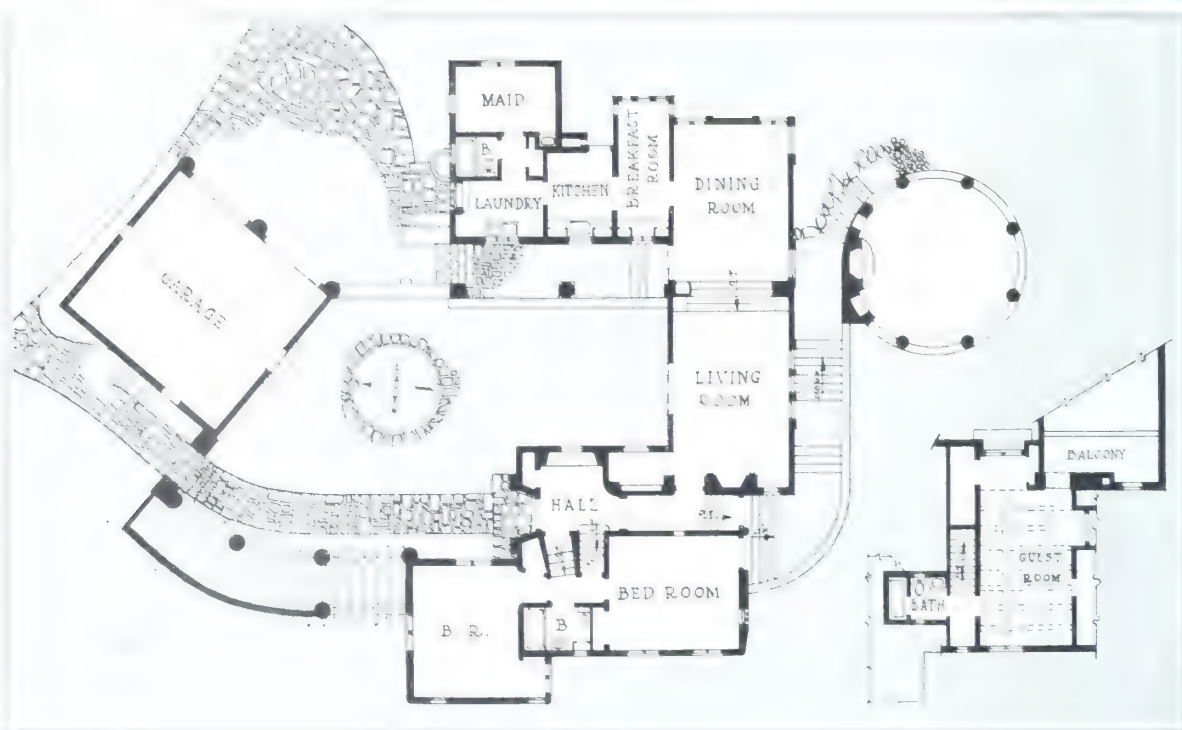
Sisard Fischer

The residence of Niels Fischer, at Ryvangen, Copenhagen, Denmark, is a charming example of small Danish residences now being erected. With its buff brick façade blending in with the reddish tiles, its deep brown entrance door and shutters and contrasting white window frames, it presents a restful picture from the street. On each side it is flanked by garden walls, with service doors giving access to kitchen and garden. Thus is privacy attained. The rear elevation, which faces south, is built to take advantage of sunlight, many windows filling this façade. The main entrance door, being the most elaborate feature on the house, shows how an able architect can achieve distinction without great expense. Often a limited building budget develops the architect's ingenuity. If the owner himself, as in this case, cooperates with the architect, the process of building and the finished house will be satisfactory to all concerned.

A Modest House In A Suburb Of Copenhagen

**Cornelius Seydner
Architect**







Because of the varying grades on the site, the home of Mrs. Margaret Shelby Fillmore was literally wound around the top of the hill, with the main rooms placed to command views of Los Angeles and the Pacific beyond. Its architecture, a characteristic Californian mixture of several styles, has been executed in whitewashed hollow concrete blocks, stucco and hand-split shingles. The view at the top of this page shows the entrance court and the silhouette of the roof lines and chimneys with their decorative chimney pots. To the right is the entrance door from the garden. The scrolled pediment is of molded plaster. At the left can be caught a glimpse of the living room windows facing the view. At the bottom of the page is an elevation of the garage from the garden. This garden affords shelter from the sea wind and is given privacy from the public road by the garage and adjoining wall. On the opposite page is the entrance gate to the garden from the road. The stairs lead to a storage balcony in the garage. The roof of this house is insulated against heat, a necessary provision in lower California. In the kitchen and breakfast room the floors are of cement tile. All sheet metal is copper. Roy Seldon Price, architect. The garden was laid out by Benjamin Morton Purdy, landscape architect.



Roy Seldon Price
Architect

**Rambling Plans Mark This
Picturesque Home Set On
A Peak In Beverly Hills**



Colonial New England Affords The Inspiration For A Guest House In Georgia

The problem of a family of boys and girls fast growing up can be solved in various ways—the house may be enlarged to give them ample space for their friends, or the parents can discreetly move to other quarters or, as in the case of this family in Atlanta, a house can be built for the children. It is set not too far from the main residence. The design was obviously found in Salem and it has been carried out with fidelity to the detail of white picket fence, stained clapboard and casement windows. The generous open fireplaces are in the Southern style. An old plantation bell by the doorway path serves to warn the younger generation of the approach of friends—or parents.





Tetlis & Ruell

In plan this guest-children's house is simplicity itself: upstairs are the bedrooms, downstairs a large living room and small kitchen. As the architecture of the structure is primitive Colonial, so the furnishings are early American. At one end is a large fireplace with its usual crane and its bake oven. Pewter dishes and dish covers are ranged over the mantel and along the end wall. Rag rugging and hooked rugs are laid on the floor. The dining and play table is of the old trestle type, with attendant benches. At the end opposite the fireplace a center of interest is made by setting an old round stove behind a grille and flanking it with shelves for old china. Beyond this is the kitchen. This guest house is on the place of C. V. Rainwater, at Atlanta, Georgia. Decorations by Porter & Porter

Daly & Crooly
Architects



Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

MEDICINE cabinet is a new addition. A light fixture is attached to each side of the welded steel cabinet model recently brought out. This fixture is said to be scientifically placed to cast the best light on the mirror and the person before it. A convenience outlet is provided in the frame below for curling iron or other appliances. Lights are controlled by a push switch. The cabinet comes with a convenient extension cord on an outlet box.

French plate glass mirror, plain or arched and etched, are offered. Cabinet doors swing on invisible hinges which provide for stopping the door before it strikes the fixture. Plates are in ivory, ivory beaded, etc. Fixtures are finished in white enamel, nickel plate or chromium plate. Of recess type, these ingenious cabinets are offered in a wide range of sizes and colors. They have been passed by the National Board of Fire Underwriters.

HOME BLACKBOARD

AS easy to cut and handle as lumber, a blackboard material, composed of layers of long, tough, wiry spruce fibre, is well suited to home use in the nursery, attic playroom or basement den. The surface used is composed of pulverized slate, carbonadam and a non-fading coloring, either blue-black or dark green. After the surface is applied to the fibre, it is ground to a smooth finish that will wear for years.

Light in weight and moisture proof, the material is one-quarter inch thick; it is easily placed on a wall or mounted in a frame. It is guaranteed for ten years and widely used in schools. Stock sizes are from one to twelve feet long, from three to four feet in width; larger units are available. Unfinished moldings and chalk troughs, ready to finish in any desired color of stain, may also be purchased.

If a fireproof product is preferred, one may procure a unit having a gypsum base or one with an asbestos-cement base. As paint may be applied to the surface of these blackboards, colors of the spectrum, letters of the alphabet and the numerals from one

to nine are often applied. In other cases boards are lined in white for use in scoring bowling, archery, shooting and other contests. Useful tack boards for displaying maps, photos, charts and such like are also available in this material.

STAIRWAY SWITCH

FOR dark cellar or attic stairs there is an automatic light switch that is operated by the weight of the person going up or down. When a foot is placed on the top step of cellar stairs or the bottom step of attic stairs, one or more electric lamps are lighted on the way up and down the stairs.

Upon ascending from the cellar or descending from the attic, the weight again put on the top put out the lights. Thus safety is promoted and one cannot forget to turn off the light. Wiring can be so arranged that cellar lights will be turned on when a basement door is opened from the outside. When two or more persons are in the cellar and one goes upstairs the switch can be locked so that the lights will not be extinguished. It is inexpensive and quite easily installed.

FOR THE PORCH

A BUILT-IN mail receiver with a sharply inclined chute extending through the house wall is big enough to take any mail, magazine or newspaper, rolled or flat, from the postman or newsboy outside and deliver it into a new wall basket. This fulfils one of three functions performed by this gadget.

The outside hinged cover forms the background for the street number of the house or for the name of a professional man. Numerals or letters are raised, white porcelain enamel, cemented to the plate; they are two and a half inches high, easily seen sixty feet away.

Over the outside installation is a hooded light, using a 10-watt lamp; this illuminates the house number and sheds a soft glow over the porch floor and steps. The house is readily identified by this means and the approach is made easy and safe.

Mail and newspapers are protected against injury and loss. One does not have to step out into snow or rain to retrieve them. A draft through the chute is prevented as the outside opening has a raised edge that fits snugly against the number plate.

The light is controlled from within by a snap switch; an indicator on the switch plate warns whether or not the lamp is lighted. The hood over the lamp is removable, making lamp replacement a simple operation. The light shows best when placed about four feet above the porch floor.

Size of the exterior face of the combination is 11" by 7 $\frac{3}{4}$ ". The design is classical. All parts are of solid bronze. The chute, painted inside and out, is of galvanized iron. Any good electrician can handle installation. When ordering give house number, thickness of wall and finish desired. The receiver comes in old iron, vert antique and natural bronze.

GAS FLOOR FURNACE

A MINIATURE pipeless furnace offers the small home owner warm air gas heating without disturbing present room arrangement; installation is made in from six to twelve hours. Capable of heating groups of rooms opening into each other, or serving as an auxiliary to the main heating plant in larger homes, this unit affords an instantly available circulating flow of fresh warmth.

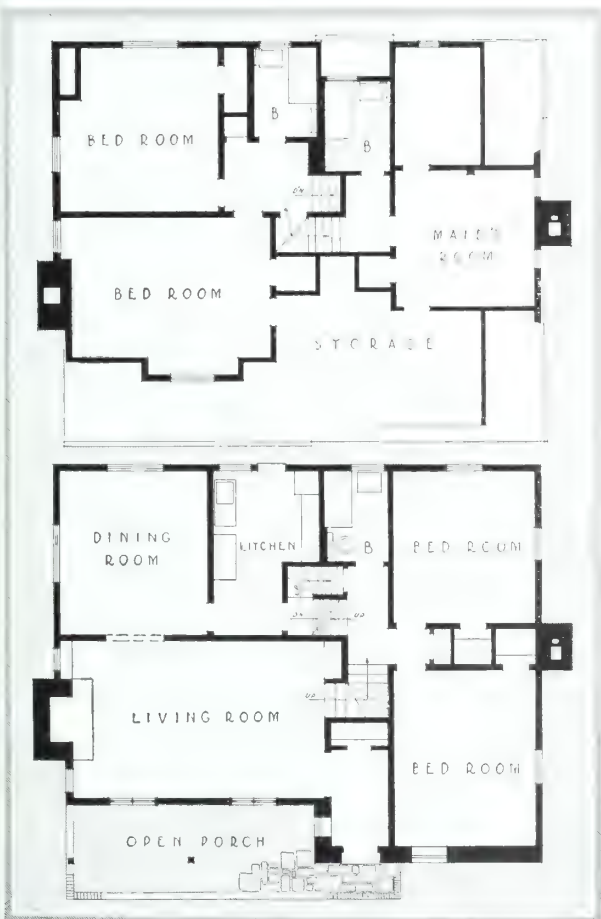
Being installed under the floor, between two joists, no space in the room is required. Lighting and controlling of burner and pilot are done from the floor register. The hot gases pass through welded heating chambers and out to the vent. Room air is warmed and sterilized as it passes through separate passages. Gas is fed to the burner through a valve carrying a gas orifice and an adjustable air mixer. No roaring noise accompanies combustion.

Control is governed by pilot and key, the gas supply being turned on or off at the register. This floor furnace may be had equipped with an electro-manual spark lighter; a key turns on the gas which is

(Continued on page 116)



Schuyler Carteret Lee



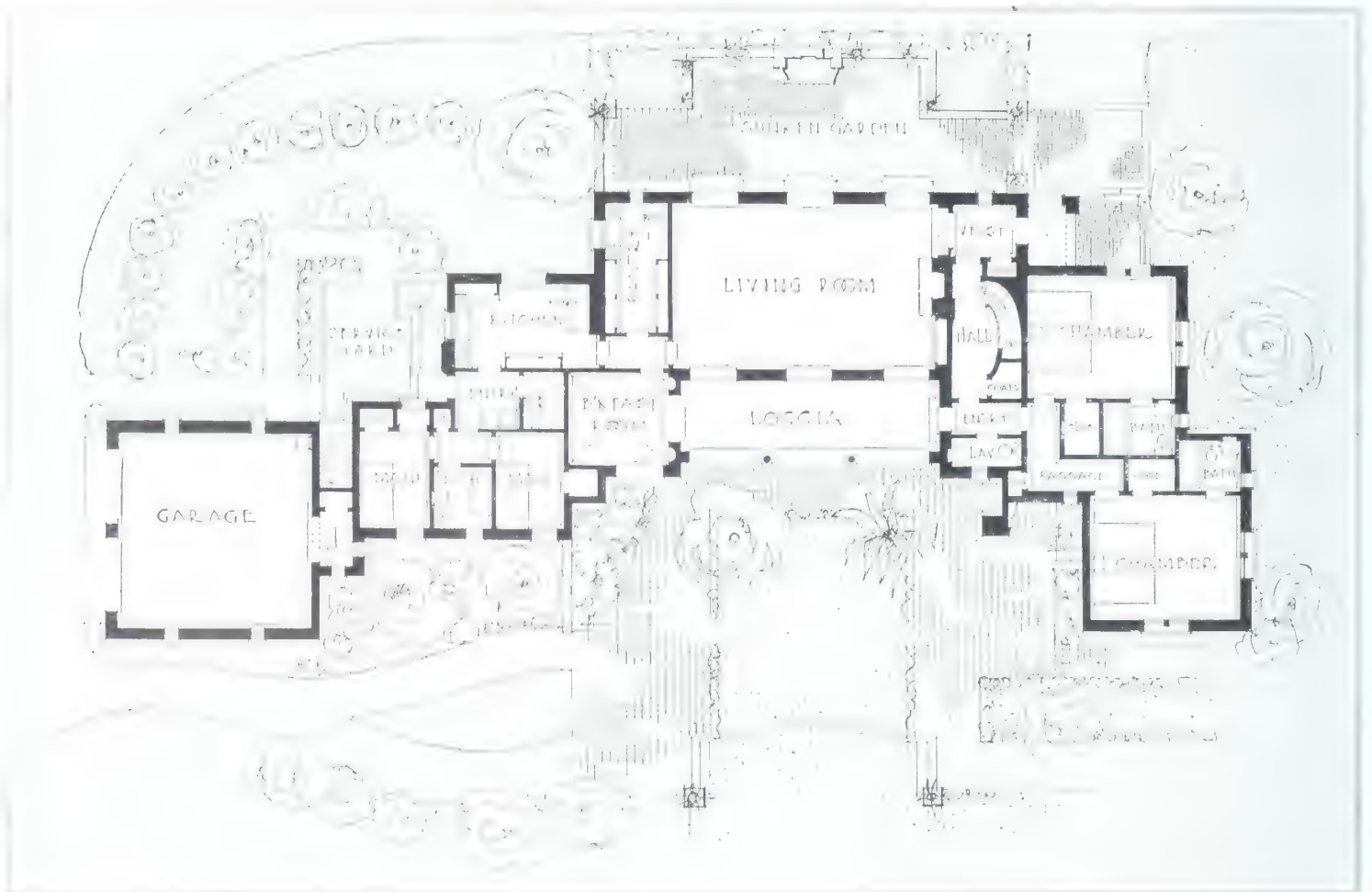
In her farmhouses built prior to the middle of the 18th Century, New England has an architectural heritage as worthy of perpetuation as that of any country. For such small suburban dwellings as the home of William A. Del Mar at Greenwich, Conn., illustrated here, no better precedent could have been selected. The plans show how the architect has turned the slope of the site to excellent advantage. Living room, dining room and kitchen are on the entrance floor. Two bedrooms and a bath are adjoining but on a slightly higher level. The upper portion of the house is likewise broken into two levels—the maid's room and bath occupying the highest point.

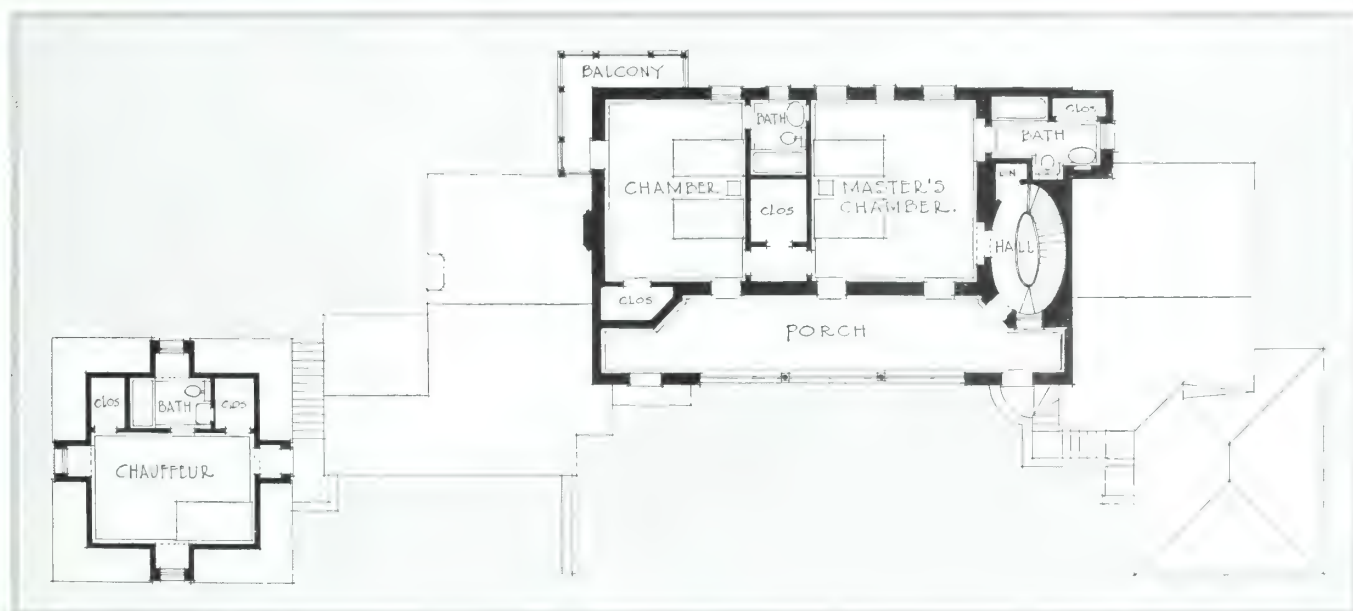


**The Early American
Spirit In A Small
Connecticut House**

C. C. Merritt

Architect





The Mountain Lake, Florida, residence of Joseph R. Ensign is carried out in the Mediterranean style, the customary vernacular of this state. Walls are stucco and roofs are of Spanish tile. Beginning with a centrally placed living room and adjoining loggia, connecting units gradually lead to the rear, partially confining terraces and garden. While conveniently disposed, all departments are well segregated. Guest rooms are to one side of the living room, service rooms to the other. The master's suite is on the second floor. Where a sunken garden is indicated on the plan, it was found expedient to break through the drive shown on the opposite page. In the foreground of the photograph above is the service yard wall

Franklin Abbott, Architect

**Developed In The Typical
Mode Of Our Southeast**



A James River Georgian House Adds Its Beauty To The Old Dominion

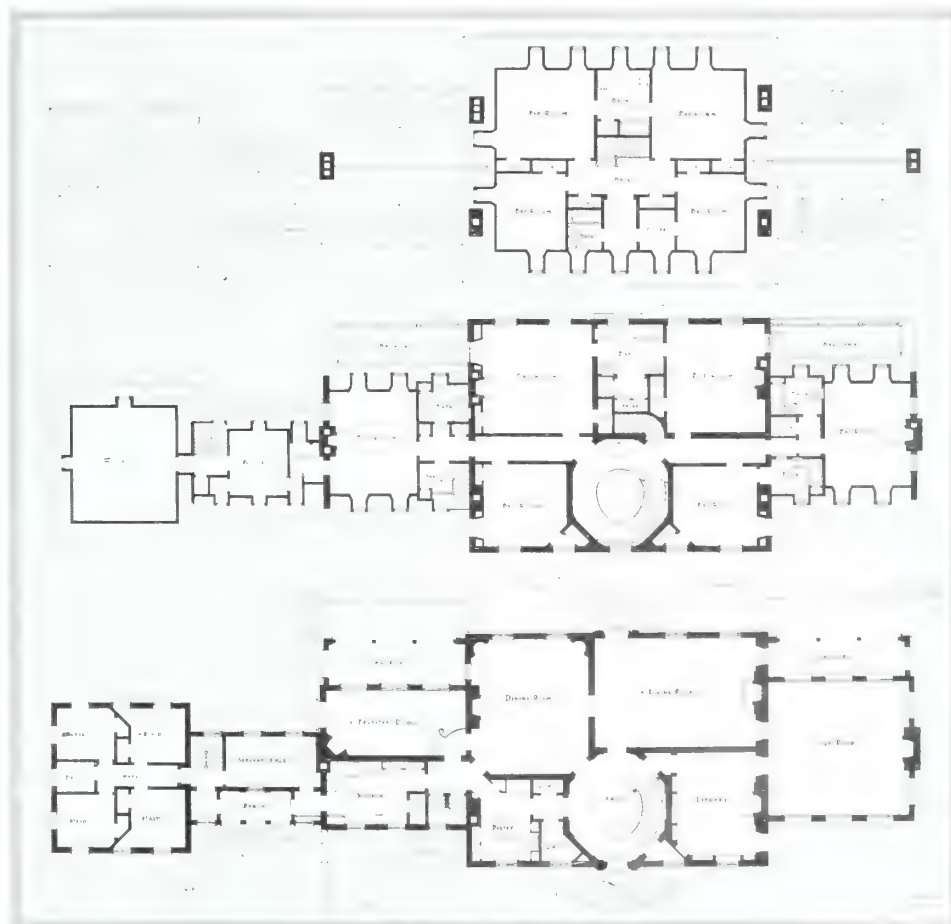
Much of the glory of the interiors in Georgian houses is found in the doorways and other architectural woodwork. A great feature is also made of chimney breasts and the ceiling moldings. On this page is shown, at the left top, the doorway from the living to the dining room, with fluted narrow pilasters and a carved chair rail on each side. Above is a cupboard in the dining room, and below, the chimney breast and paneling of the dining room. To the left is the breakfast room which opens on a gallery, and a covered terrace is called in the South





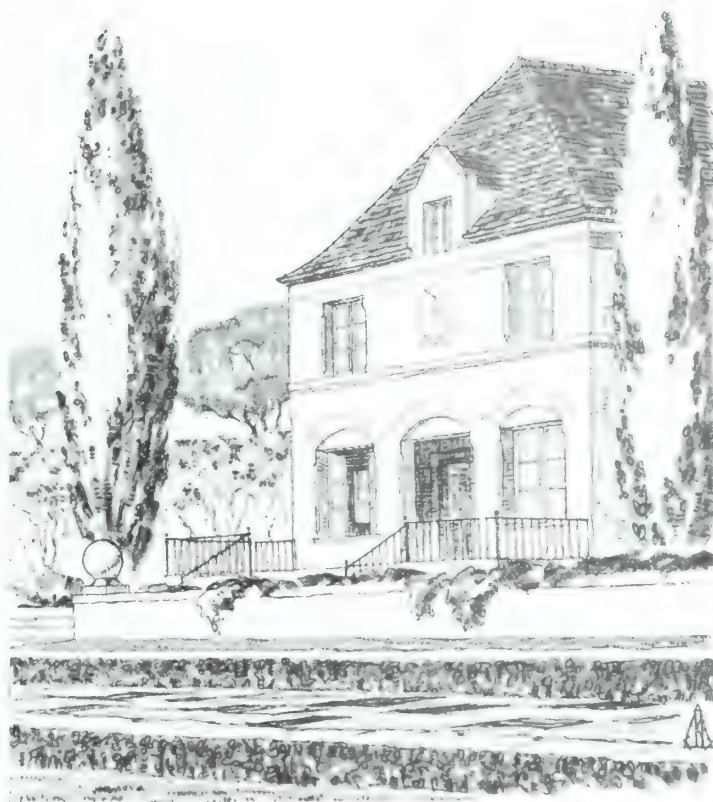
H. Bagby

The home of H. W. Ellerson, at Richmond, Va., follows the splendid tradition of Georgian architecture that made the houses along the James River such important American contributions to the architecture of the world. Its materials are red brick, slate roof and white trim. The design is fairly well balanced: from the main body of the house, which contains the family rooms, extends on one side a sun room with a bedroom and two baths above, and on the other a longer wing in which the service and servants' rooms are located. Balance is given the south front by the two galleries with arch motifs repeating the rounded tops of the windows on these two wings. The glory of this façade, as in all houses of this type, is found in the doorway, reached by steps from a flat stretch of lawn, and elaborated with a broken pediment



Duncan Lee

Architect



Designs From The Continent Applied To Four Homes Here



Bruges has a pleasant faculty of endlessly varying the treatment of doors and windows—all very sensible and inexpensive to emulate. In the photograph it will be noticed that the jambs (or sides) of windows and doors are slightly cut off at 45°, while above them is the suggestion of a segmental arch. For the city house on a narrow lot there are stimulating ideas in this façade taken as a whole, as shown in the drawing. These adaptations of foreign architectural features to the American home are part of a series appearing for the past six issues and created for *House & Garden* by Gerald K. Geerlings.

For the house which is allowed to ramble over a plot favored by gnarled old trees, the intimate qualities of the Brittany house may render good architectural service. In the photograph, taken at Auray, a tan granite window sill resplendent with Geraniums is flanked by gray painted woodwork and set in a background of cream-colored plaster. The drawing indicates a possible application. The horizontal accent is purposely given not only to make the overhanging second story seem more suited to the site, but to provide an opportunity to continue the sill with its ledge for plants the length of the house.



John W. Lee, Gillette

Informal garden pools depend for their design on the situation selected for them, and the types of plant material one wishes to grow both in the water and about the edges. Both these pools have approximately the same curves. The larger one, on the place of Albert M. Swank, at Johnstown, Pa., is excavated in the hard rock of the neighborhood. A feature has been made of the Japanese stepping stones. The smaller pool, on the grounds of Mrs. Mary Grace Ellender, Washington, was excavated in cement. It is deepest at its narrow end. The water trickles in over a pile of two rocks and is fitted with a top-and-waste outlet to protect it in winter months. The margins are enhanced with proper planting. Both of these pools have sufficient depth of water—one foot is essential for growing Waterlilies.



A Large Informal Pool And A Little One

Questions Readers Have Asked And Our Answers To Them

I AM enclosing a plan of my house and lot and asking you if you will landscape the rear lot for me. Front and foundation are landscaped. I'm anxious to have the lot open all the way back.

The lot is now divided by an evergreen hedge and the north side I'm using for Roses. The rear north next alley for chicken garden, etc., and the south two-thirds of the rear lot has nothing on it which can't be moved except a pecan tree, which I have shown on plan. My idea is to screen the alley on west and vacant rear lot on north with a hedge, as both are unsightly, and I very much want you to help me plan a pretty planting for the rest of the lot. I do want room for about 18 Roses.

I have a variety of bulbs (Narcissus) some Iris and a few Tulips, 6 clumps of Peonies and that's about all. Of course I want a place for annuals (things which cut well and stand this climate).

The hedge dividing yard from garden can also be moved should you desire it.

D. T.

You will note the layout plan which we have drawn on the sketch that you sent in. We did not name the shrubs and flowers which the plan calls for because we are not familiar with the plant material available in your particular locality, and feel that your regular nurseryman will be able to assist you in the wise selection of plants.

The evergreen hedge should be the same material as the existing hedge. Tulips may be planted in the cut-flower beds and followed by annuals. The spring bulbs in the shrubbery borders may be early Tulips and Narcissus. We feel that there should be a shrub planting along the property line next to the street in order to create a feeling of privacy and enclosure and make of this area an outdoor room where you can entertain your friends. The flowering trees may be fruit trees.

THE water supply of my home out in the country comes from an ordinary dug well which had always been satisfactory until the droughts of the past two summers caused it to run very low. At the present time there is so little water in it that we are obliged to be very careful of the amount we use in the house, to which it is brought by an electric pump which fills a pressure tank.

I am considering having an artesian well drilled to take the place of the present arrangement, as I understand that dry weather does not affect one of this kind. Can you advise me if my information on this point is correct?

L. G.

Theoretically a good artesian well is unaffected by surface conditions of rainfall, but in actual practice it often is lowered by severe droughts. Probably the inflow of water at the lower levels remains practically unchanged, but the supply nearer the surface decreases. The result is that the level of water in the bore of the well falls more or less, although there is no danger of the well going dry because of deficient rainfall.

This situation calls for careful consideration of the problem presented by the pumping system which draws the water from the well and delivers it to the house. No pump of the suction type that we know of, whether built on the turbine or the piston principle, can lift water through a vertical

distance of more than about thirty feet; many of them find their limit at twenty-three or four. Consequently, if the water in the bore falls below this distance the system becomes useless until the level rises. In such cases the real answer is to install the much more expensive "deep-well" type of pump, which has a pipe and plunger extending perhaps a hundred feet down into the well and will deliver water in ample quantity.

Our advice would be to have the well drilled and tested for rate of inflow at, say, twenty feet below grade, as well as the "deep-well" test which is usually made. If this upper inflow is at the rate of seven or eight gallons a minute a good suction pump will probably meet all the needs of an average sized family. Otherwise we would advise careful consideration of a deep-well pump.

I AM about to restore a clapboard, shingle-roofed house of rather good New England Colonial type, about a hundred years old. The roof lines will not be changed, but the shingles themselves are over twenty years old and must be replaced.

Is there any way in which I can secure the delightfully irregular effect of a roof covered with old shingles, and still have them new and weather-tight? I hate to fall back on the mechanical smoothness of an ordinary shingle job, but fear there is nothing else to be done.

L. G. B.

It is more than likely that the answer to your problem will be found in the use of heavy hand-split shingles which, due to natural curves in the grain, tend to be irregular in surface and of varying thickness at the butt. Such shingles, laid in courses by men who know their business, give a roof texture which is very durable and, after weathering, has much of the feeling of old, warped shingles.

ENCLOSED is a rough plan of an apartment which we have leased for this fall. It is to be repapered and we are allowed the privilege of choosing our own designs. The woodwork throughout the apartment is ivory and the floors are natural finish.

Most of my furniture is Colonial reproductions, and a few antiques, which I am acquiring gradually. The living room, which must be used as a combination living and dining room, is rectangular and has three windows on the north end and one on the east. It is about 12 x 18 feet. I have a 9 x 12 foot Oriental rug in green with touches of rose and gold in it, a sofa upholstered in green mohair, two old fashioned chairs upholstered in mulberry antique velvet and a large wing chair done in a small Colonial pattern tapestry. There are a mahogany gate leg table and four Windsor chairs which I use for meals, and a spinet desk. This comprises my living room furnishings except some *écru* marquissette curtains which I should like to use. What color and design wall paper and draperies would you use in this room? What other small pieces of furniture would you suggest to supplement the things I have? And what arrangement of furniture?

The hall has no windows. What color and

pattern would you suggest for the wall paper. And what piece of furniture? I have thought of using a toilet paper here.

The bath is small and has one window. Wall are the same neutral tan shade as are found throughout the apartment. The fixtures, floor and wainscoting are white. What color shall I have the walls and ceiling painted—what kind of curtains?

In the bedroom to be occupied by my five year old daughter, I have a draped dressing table which must be redraped, an old chest of drawers, a mirror and a single bed in walnut finish. What kind of wall paper, bedspread, curtains and drapery for dressing table do you recommend? Also how should I fix the closet in this room to hold her toys, clothes, etc.?

T. V.

We have marked on your plan the approximate places for the various pieces of furniture in your living room. We would also suggest that you study the lead article in the September issue of *House & Garden*, which is on the arrangement of furniture in living rooms, illustrated with photographs and sketches.

In addition to the furniture you already have, we think you need a pair of small tables to put at either end of the sofa to hold lamps. Then a wall-paper screen placed behind a table and easy chair at one end of the sofa will form an attractive grouping and will also serve to conceal the door. With one or two additional small tables for smoking accessories, and possibly a chest of drawers to hold table linens, you should have sufficient furniture.

As this room faces north and east, it would be advisable to paint the walls and woodwork a warm yellow, using curtains of chintz with a yellow ground and deep rose and green in the design. This scheme will make the room appear lighter and will also harmonize with the colors in the rug. Or you might use a wall paper shown on page 121 of the April issue of *House & Garden*. This paper has a light *écru* ground, a little design in deeper *écru* and small modernistic flowers in two shades of green. With this the curtains might be of plain green glazed chintz trimmed with narrow pleated ruffles in rose and *écru*. Put a slip cover of the chintz on one armchair and cover the other in deep rose red damask or a narrow green and buff stripe.

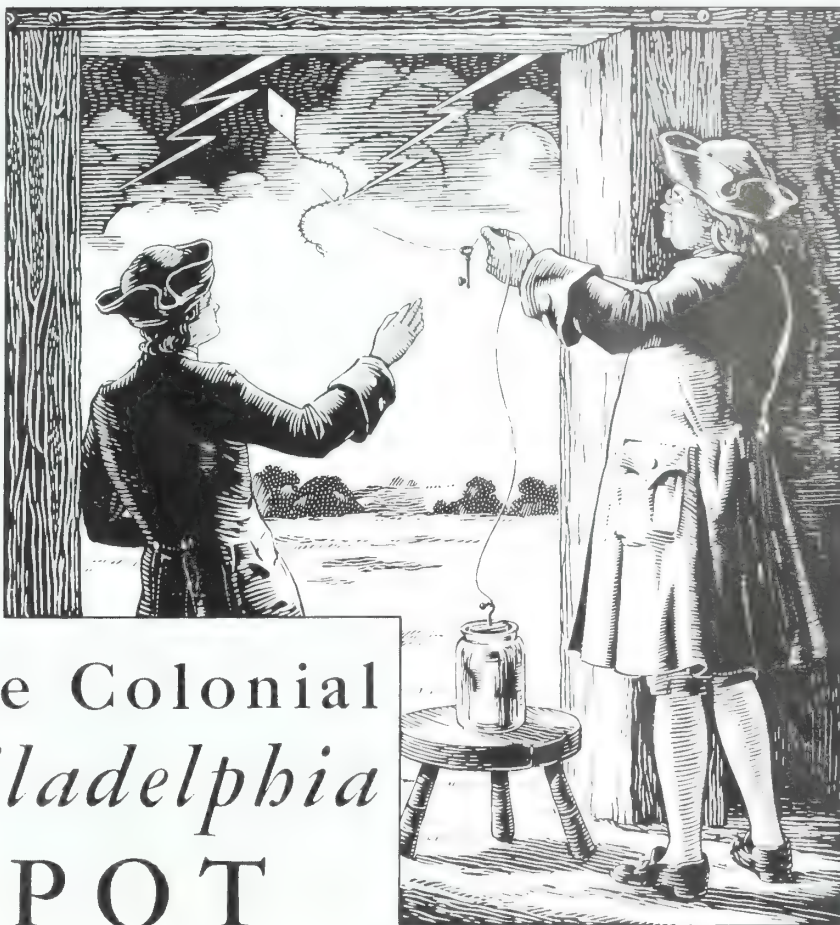
On the same page in this number you will find a scheme for a hallway based on a landscape paper with a pale blue ground. With this the woodwork should be painted buff or one of the greens in the paper. In the matter of furniture, you need a small console table with a mirror above, one or two straight chairs, and, if there is room, a small settee. If you use a toilet paper in red and cream, paint the woodwork cream, use a red carpet, or a hooked rug in which there is considerable red, and either Early American furniture in maple or French provincial furniture in fruit woods.

Paint the walls in the bathroom blue-green with the ceiling a lighter tone. Curtains here might be of peach colored permatex with green bindings. Bath towels and bath mat should be in peach color.

On page 121 of the April issue there is a charming wall paper suitable for a child's room.

(Continued on page 118)

*Franklin
making his
famous electrical
experiment
Philadelphia-1759*



A favorite since Colonial days \ \ \ *Philadelphia* PEPPER POT

No wonder Pepper Pot was the favorite soup of the substantial old Philadelphia Colonial gentry whence it originated. A thick, luscious soup, hale and hearty in its appeal; savory and gratifying to eager appetites.

Campbell's is the real Philadelphia Pepper Pot, made according to a famous old Colonial recipe. One look into its inviting depths, the first hearty spoonful is invitation enough to enjoy its unique savor again and again.

First, the stock, rich, velvety smooth and bland, brimming with bits of delicious meat. Literally loaded with diced carrots, potatoes and those wholesome macaroni dumplings. And quaintly seasoned with ground whole black peppercorns, and those famous old potherbs, sweet marjoram, parsley, savory thyme and sweet pimientos.

Here is a soup your appetite remembers, truly a dish to set before hungry men. Your grocer can supply you. 12 cents a can.



A MAN'S SOUP



Carlin Comforts

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CLOTH DECORATIONS
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BED DOOR BOXES
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YOU may yearn for a yacht but compromise on an outboard motor... those longed-for matched pearls may dwindle to French brilliants! Life is like that. But... have one room where you play the Princess... a boudoir of subtle luxury... where rare antique lace, the sibilant swish of tulle, the gleam of satin, or the hushed beauty of velvet is wed to Carlin craftsmanship. Each design is one of originality—each painstaking stitch a glimpse of perfection.

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French Directoire
tôle urn in yellow
enamel ring handle
swinging in her
mouths the pierce
tray on bun feet
Courtesy Nancy M.
Clelland, Inc.

Decorated Tin From Many Lands

(Continued from page 67)

Kim, Curdley & Turner, of London, have made four fine large tin glass pans japanned in red, decorated in silver and hung with silver chains from the King's large double-branched candlestick to catch the candle grease. Birmingham work is as notable for its fine decoration in colors on tin as it is on paper mache. Many artists who later achieved considerable success had a splendid early training in decorating these japanned tea-trays as well as trays and other objects in *papier maché*.

The trade of japanning was a flourishing one in England long before the introduction of *papier maché*, and in fact, *papier maché* work was in many cases merely taken on by the japanning works as the fashion spread. It is interesting to see the same styles of decoration applied at various periods to such dissimilar materials as iron, *papier maché*, and tin, tin being the latest comer to gain popularity in the japanning trade.

In Scotland, as in England and America, the work of the tinsmith and pewterer often overlapped. In the late 18th and early 19th Century in Scotland, in what tinsmiths (the smiths) made pewter. In the 17th Century, white-ironsmiths, as they were then called in England, were constantly encroaching upon the pewterer's trade. The American craftsman was long a jack-of-all-trades, and a pewterer was not only a tinsmith but also worked in brass and copper, German-silver and japanning. He was a plumber as well, not only in the first years of the 19th Century but as late as the 1830's.

Rustic girandoles, candelabra and lanterns; vases, jars and clocks; desk accessories and tea-trays do not tell the whole story of decorative tin. So skilful and talented were the toy makers in Germany and the Netherlands that we find veritable *objets d'art* in their figures of tin and of pewter. Tin toys were very common as early as the 17th Century. The French *bimbelotier*, like his German *confre*, was a recognized worker in both tin and pewter. What gifted artists many of these toy workers were, and how masterfully they forced this stubborn metal into the subtle folds of a cloth coat sleeve, can be seen in the extraordinary little figures of picturesque characters, especially peasants, which were shaped by their agile fingers.

If you know tin only by what some modern mechanic has done with its

smooth sheets in a tubular waste-basket or a four-sided jar, a little acquaintance with the work of the old craftsmen will show what we may still expect where there is a will and an inspiration.

The decorative work on japanned tin follows quite generally the decorative styles noted on the more costly *papier maché*. The minute particularity of these styles on tin remains to be chronicled by some patient researcher as Dickinson has done for English *papier maché*. But the general character of the decoration fits clearly into the decorative periods: Louis XV and XVI, Directoire, Empire and Louis Philippe; with their English interpretations in the 18th and 19th Century and the Victorian floral and romantic slant of later days. Nor were we free from these influences in our American work, no matter how naive and untrained the printer. The more untrained, the more dependent was he on some bouquet or flower border copied from some publication—in the 1830's and 40's as likely as not something from his wife's copy of the *Godey's Lady's Book*, or transfer (decalcomania) patterns, to which is attributed the downfall of original decoration on *papier maché* as on tin and chinaware.

As our contribution toward a more complete classification, we have noted

American: Pans with floral decoration, 19th Century; curtain holders ties or tie-backs, of Rococo design in *repoussé* and gilded; trays with shaped edges decorated with the Goddess of Liberty and Eagle. Coffee and tea-pots, tea-caddies or canisters, bread and fruit dishes, measures, egg-boilers boxes for documents, etc. were decorated with painted designs in late 18th and early 19th Century, and later by stenciling on bright-colored grounds. A Pennsylvania type of decoration was hammered in a neat punch pattern but not perforated.

Dutch: 19th Century work included many decorated articles—covered boxes, covered chestnut urns; lamps with paintings in oval reserves and sprays of flowers on a cream ground; candlesticks; baskets in unusual shapes, decorated with flowers in the Chinese manner in gold, cream and black on a black ground; black and gold beakers on a crimson base, similarly ornamented with flowers and leaves.

English: 18th Century Georgian kettle and charcoal brazier, decorated
(Continued on page 108)



IF YOU visited Royalty... if you were entertained at the Court of St. James... if you were wined and dined by Europe's most prominent and cultured families... you would find on many of their tables Spode china—for there is nothing finer in the world than the exquisite porcelains bearing that famous trademark—SPODE.

¶ Indeed, many SPODE Services were designed expressly for royalty—and numerous examples of the handiwork of that renowned artist-craftsman, Josiah Spode, have remained in the same families for a century and a half—or have found their way into museums and private collections, to be cherished and preserved for posterity.

¶ With such a rich heritage of appreciation in England and on the Continent, it is not surprising that Spode is also greatly favored in the homes of those distinguished American families whose feeling for beauty and standards of living are beyond the ordinary. ¶ The present-day Spode which may now be purchased in this country is in every way as choice and as beautiful as those early Spode pieces whose inherent beauty and outstanding artistic merit first made the name SPODE famous among connoisseurs of fine china. ¶ You may have

for your table the same exquisite Bone Porcelain, the identical shapes and patterns which were created for royalty generations ago—or if you prefer, modern adaptations or creations which belong *wholly* to this day, decade and century. ¶ When you buy a Spode Service—you buy not only for today, but for *all time*! And it is not difficult to predict that such a pattern as “GOBELIN”—whose distinguished and well-authenticated ancestry assures its appreciation by posterity—will increase greatly in sentimental and intrinsic value as the years pass. ¶ This beautiful service offers you the fascinating designs and rich colorings of a rare Gobelin Tapestry—transferred by gifted artists to Spode Porcelain. ¶ It serves, therefore, both as a charming memento of the famous Louis XIV Period and as a perfect example of that exquisite Bone Porcelain which has graced Europe's most distinguished tables since the days of George III. ¶ May we tell you the name of the dealer nearest you, who can supply this and other Spode services—which are still made at Stoke-on-Trent, England, by the original formulas first employed by Josiah Spode in 1765?... Copeland & Thompson, Inc., 206 Fifth Ave., New York City.



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Decorated Tin From Many Lands

(Continued from page 106)

with large flowers and foliage in gold and silver shading to white. Japanned 18th Century tea-caddies sometime had shaped feet made of gilded tin. Sealing-wax red was a popular color for coffee urns. An 18th Century ewer is decorated with sprays of flowers on a mottled crimson ground, 10 1/2" high. An oval tray, about 1780, with pierced gallery, has the center decorated with a basket of fruit and flowers in natural colorings on a tortoise-shell ground. A tray, about 1830, carries a central bouquet of colored flowers, shaped border with gilt foliage, 28" x 21"; a similar example is 18" x 14". On a tray of about 1840 are sprays of flowers and a pair of flying phoenixes on a ground half japanned and half gilded, the scrolled foliage in gold, 24" long. Another tray, mid-19th Century, with shaped edge, is decorated in the center with a fountain, bird, and flowers. Jardinières were made in pairs as in France, one with serrated edges, gilded side handles, the body decorated with a band of grapes and foliage in gold on a black ground. 19th Century dish covers, in sets, were decorated with colored flowers enriched with gold, on pale green or other ground and edged with gold. Pairs of lacquered vases, early 19th Century, were of the 8-sided Chinese type with bulbous bodies and flaring necks, painted with reserves enriched with pearl insets and gold, 35" high.

FRENCH WORK

French: Trays: early 19th Century, ground simulating palissandre wood, painting in cream and gold, corners with floral decoration on Persian blue ground, 19 1/4" x 16 1/2". Another, with ogee border, fruit and floral design on tortoise-shell ground. Shaped border, dark brown ground, naturalistic flowers in colors, gold arabesques, 21" x 17". Shaped rim enriched with gold, black ground, an urn of brilliant gold and crimson flowers with pearl insets. Brilliant coral-red ground, gilded foliage, oval reserve in center painted with Napoleonic subject, 24" long. Brilliant coral-red ground with stenciled gold grape-vine, central oblong reserve with painted seaport scene, 24" long. Empire tray decorated in red and gold on a dark green ground, medallion with formal flowers and palmettes, 28" long. Brilliant red ground, sprays of flowers, view of Stamboul in shaped reserve, 22" long. Restoration period, early 19th Century, oblong type, children dancing, 23" x 29". Oval shape, landscape, 23" x 29". Directoire style, lacquered in terra-cotta or cream ornamented in period style, 18 1/2" x 13"; another with diaper stenciling on black ground, ivory and gold raised border, oblong with cut corners, 28" long. Provençal examples—early 19th Century, naturalistic floral design with tropical bird on gold ground, 23" x 29"; design of flowers and foliage with tropical bird in many colors and gold on black ground, 24 1/4" x 15". Snuffers' tray with floral ornament. *Cachepots*—to hold flower-pots; 18th Century, oval, with low shaped scalloped edges and end handles; painted with landscapes in ovals in

the style of Hubert-Robert, and floral arabesques in gold on dark green ground, 12" x 8"; another, late 18th Century, Directoire style, flaring square beaker type, green, with mythological statuette in relief on one side, winged lion's paw at each corner, the whole resting on a square base, 11" high. Directoire egg-boiler, bright red and gold, 7" high x 10" wide. Jardinières: 18th Century, Louis XV style, sprays of flowers depending from portrait medallions with bows of ribbon, *Rocaille* borders and bases with winged cupids, gilded handles, height 12", width 8"; another, 1800, red lacquer with gilded borders and handles, Directoire examples, oval with scalloped rims and open handle. *Chinoiserie* decoration in reserves of blue ground, 12 1/2" long. Lamp: late 18th Century, bracket type, terminal figure with classic helmeted head, argand burner; Directoire table lamps, column type in red and gold, green and gold or black and gold from 20" to 29" high. Directoire lantern with brackets, painted and gilded. Directoire wall clock case in black and yellow. Set of tie-backs, mid-19th Century, gilded *repoussé* grape-vin ornament.

Italian: Lacquered tile was used for hot-water urns, decorated in colors and gold in *chinoiserie* designs with lion ring handles, early 19th Century. A fruit basket, lacquered in blue, from Venice. A circular basket black and gold, lacquered red inside. Tray, about 1820, shaped like a large leaf, decorated with sprays of flower on a dark brown ground, 31" x 23". Sconces, to which mirrors gave added brilliancy, and chandeliers in the Empire style were not infrequent.

Persian: 18th Century rose-water sprinkler, pear-shaped with tall curved neck and flaring mouth, figured medallions and branches of flowers in gold on black ground, 17 1/2" high.

Spanish: Examples either decorated in Spain or in England for the Spanish trade. Early 19th Century, oval tray bordered by pierced trellis-work. Another tray, painted with groups of flowers and fruit on a dark ground 18 1/2" x 15". Oval tray, with painting illustrating "The Finding of Moses," 25" long.

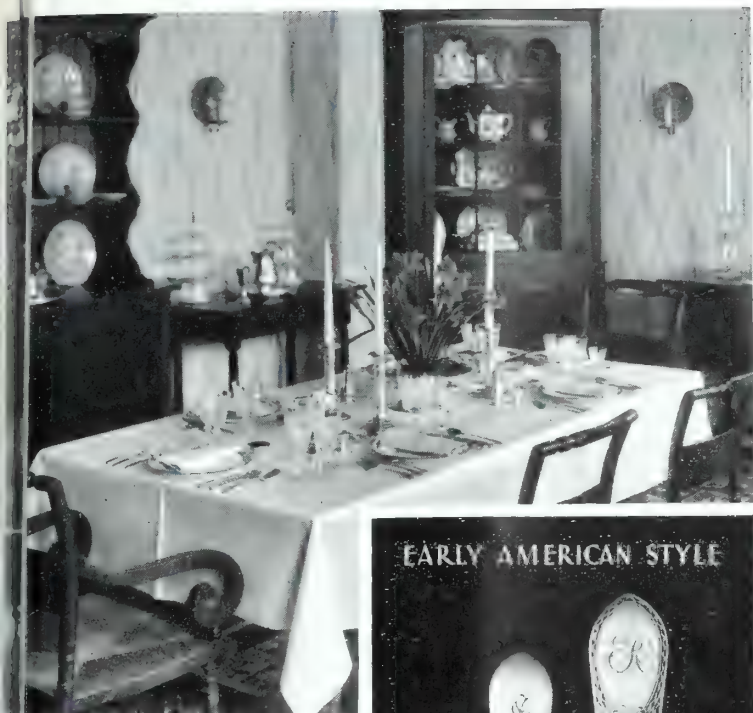
Welsh: Work from Pontypool, Rhyl and Usk painted by artists who had been trained in china factories and who decorated the tinware with similar designs.

THE ORIENT

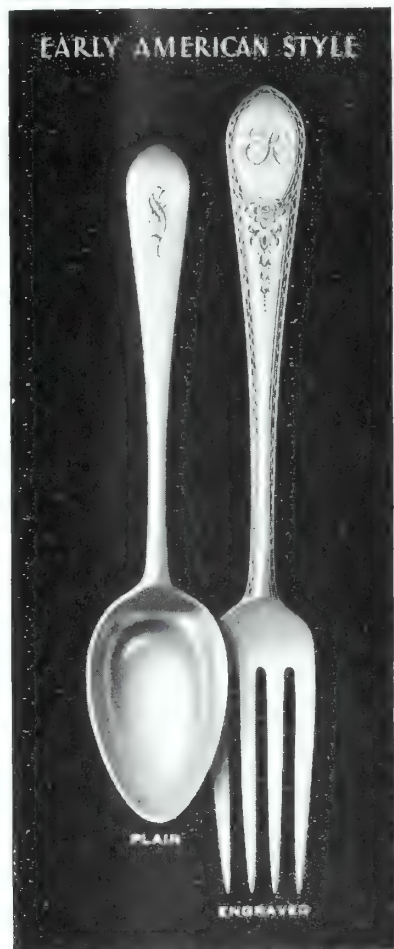
But the record of tin is not complete without some word of its Oriental accomplishment. In Persia, tin was applied ornamentally on various metals as was pewter. We find it lining a brass bowl or ornamenting the carved iron handles on removable shop fronts. We find it on a chiseled bowl of the 18th Century, decorated with conventional foliage, and on another bowl with its typical ornamental band of Arabic inscription. *Cuivre étamé*, the French call this work of tin on copper.

In Kashmir, tin is soldered on copper in the inimitable designs of that country. The ground is filled in with a

(Continued on page 114)



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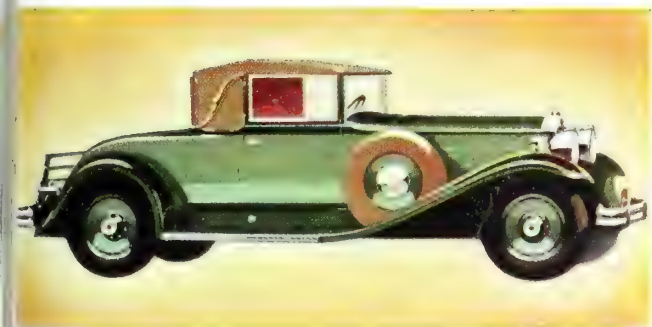
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stances differ, that every home should harmonize with the personality of its occupants, that economy must frequently meet beauty more than half way—Mr. Kirsch imparts the most cherished secrets of color harmony and attractive drapery treatments.

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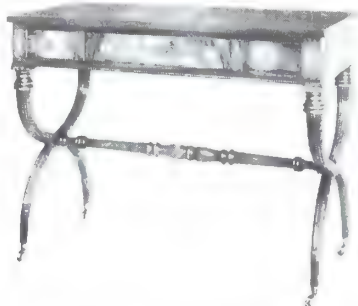
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Sheraton Mahogany Arm Chair, No. 273 • Chippendale Mirror No. 432, in Mahogany and Gold • No. 507, Mahogany Pedestal Table (right) — Duncan Phyfe design

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Decorated Tin From Many Land

(Continued from page 108)

black composition in imitation of the more costly Indian *bidri* work of silver. In the northwestern Provinces of India, at Moradabad, tin is similarly soldered on brass and cut through to the brass in floral designs, which are thus outlined in the yellow brass below the tin ground in simple line work, or the tin is cut away in places and the ground filled in with a black composition as in the Kashmir ware. The true Indian *bidri* ware is made on

a metal ground variously composed of copper, lead, zinc and tin engraved and inlaid with silver on a blackened ground, or occasionally one of dark olive green. In the modern Indian ware, ancient patterns are wrought in floral and foliage design both in tin and brass, resembling silver and gold, on a black ground. Kashmir, the old exquisite and minute shawl patterns are still worked in copper trays, jugs, vases and bowls.

Colors For Modern Rooms

(Continued from page 84)

which only these two colors are used, with the rest of the picture in tones of silvery gray and black.

The following color schemes were suggested by well-known prints. To be successful the colors should be carried out in the exact hues and proportions as those in the print.

LIVING ROOM

"One of Ten Famous Women Authors"—Utamaro. Silver background, tan, yellow and black, accents of green and pale tanned.

Walls: Silver paper applied in squares.

Woodwork: Painted tan.

Light: Deep tan carpet with large black bear rug in front of hearth.

Mantel: Dark gray marble, framed in olive green.

Curtains: Yellow chiffon printed in silver. Over hangings of black velour.

Furniture: Davenport covered in dark tan velour. Large chairs in yellow velour. Two small tables of polished mahogany, one table of ebony.

Lights: Lamps with tan-red pottery bases and silver mica shades. One lamp of nickel and alabaster for indirect lighting. Wall lights will also be of nickel and alabaster.

Accessories: Books, cigarette boxes, etc., olive green, yellow, tan-red and silver.

DINING ROOM

"The Woman at the Well"—Harniss. Henna, pink, yellow-green—accents of blue and crimson.

Walls: Salmon pink wood fiber. Large window extending from ceiling to floor of opaque glass and nickel in modern design.

Woodwork: Painted yellow.

Floor: Modernistic rug in grays, yellow and salmon pink.

Curtains: Gray voile embroidered in white. Draw cords of bright blue and crimson.

Furniture: Table and chairs of Persian walnut. Chair seats, henna. Sideboard, Persian walnut with green marble top and nickel handles.

Accessories: Vases on sideboard, blue and crimson pottery. Glassware on table, blue. Dishes, white with silver pattern. Knife and fork handles, ebony.

BEDROOM

"Girls Gathering Mulberry Leaves"

Utamaro. Tan, yellow, green, blue and lavender.

Walls: Antique egg-shell finish.

Woodwork: Same as walls. Wall niches for beds painted in lacquer design of green leaves.

Furniture: Bird's-eye maple.

Floor: Modernistic rug, pattern in blue, lavender and green.

Curtains: Glazed chintz in modern design in yellow and blue-green. Blinds of lavender and blue-green silk.

Accessories: Deep blue perfume bottles on dressing table. Other accessories colored parchment, black and green.

BOUDOIR FOR YOUNG GIRL

"Woman in Bathrobe"—Yeisho. Turquoise blue ground, deep blue, yellow, black, magenta and parchment.

Walls: Modernistic inlay pattern on parchment and turquoise-blue straw. Niche, deep blue outlined in yellow.

Woodwork: Yellow.

Floor: Floral design rug with deep blue predominating.

Curtains: Parchment voile embroidered with magenta.

Furniture: Chair of ebony upholstered in yellow. Cabinet of palisander and sycamore. Table of palisander.

Accessories: Lamps, pottery, pictures, flowers, etc., magenta, yellow and black.

STUDIO

"Kisokaido View"—Hiroshige. Red green, yellow, blue, black and gray.

Walls: Painted gray. Stairway wrought iron.

Woodwork: Dark gray.

Floor: Dark green. Rug deep gray edged with Cochineal red.

Curtains: Cochineal red, tan and green.

Furniture: Lemon wood with band of ebony. Tops of tables and cabinets green marble. Chairs upholstered in red, green and tan materials.

Accessories: Lamps, pillows, etc., deep blue, yellow and Cochineal red. Lights in the wall niches are covered with parchment.



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of Four Famous Hunts

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Also being bought by some of the
smartest women in America for both
town and country homes

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Already this distinguished, sparkling pat-
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The "Hunt Club" Sterling
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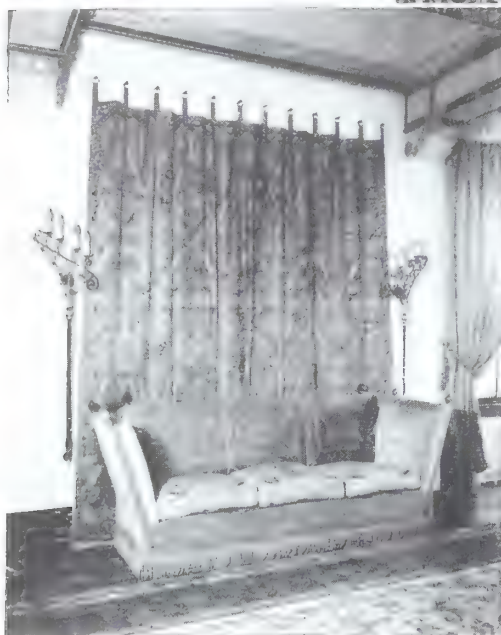
(Left) The genius of Gorham artists
is also seen in this distinguished
modern Hunt Cup, designed as one
of the trophies for the Middleburg
Hunt race meet held in the spring.



(Above) Dessert knife, dessert fork, and teaspoon,
in the brilliant new "Hunt Club" pattern—a sterling
as effortlessly elegant as the Hunt Breakfast itself.

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Recent Developments In Building

(Continued from page 94)

lighted by pressing a button. Again, it may be purchased with pilot and electric push button control instead of the key; in this case the button turns the furnace on to "full," "medium" or "low." Lights indicate at which heat the furnace is operating. Another type utilizes a thermostat and pilot to maintain a predetermined temperature. A clock attachment will start the furnace at an appointed time.

Less than three feet of depth are required for this "under-slung" floor furnace. As warmed air rises from the register, cold air is drawn off the floor, into the furnace and heated, circulation is constant. Room air never comes in direct contact with the gas flame. The unit is recommended for use on fall and spring days. During extremely cold spells it may be used to permit diverting some heat from the main plant to other parts of the house, as it is usually placed so as to warm the living room. A battery of three units, one in lower hall, one in living room and one in upper hall, may be used to warm a small house without need for other equipment.

Cleanliness, convenience and quick heating are features, as is the space-saving and fuel economy. This heater is specially suited to the cellar-less house of the South and West. To put it into operation it is necessary merely to cut a hole through the floor, make a gas connection and provide a fire-safe vent to the outdoor atmosphere.

FOR FLOOR FINISHING

OPERATING as easily as a vacuum cleaner, and, saving much painful labor, a floor machine, designed for hard usage and lasting service, will scrub, scour, sand, polish or automatically wax any kind of a floor. As furnished, it includes twenty-four feet of rubber covered cable, a waxing unit, two waxing brushes, two polishing brushes, two felt buffing pads and a half gallon can of wax.

A pair of scrubbing brushes, a pair of wire brushes, and a pair of sanding discs with a wrench and sandpaper may be purchased as extras. All attachments can be quickly and easily adjusted or removed. The one-sixth horsepower motor, self ventilating, is enclosed and protected by an aluminum housing.

As brushes revolve in opposite directions, the machine is easily controlled. Literature supplied with it not only shows how to set it up and care for it, but also gives much invaluable information on caring for oak, maple, beech, birch, pine, parquet, linoleum, tile, marble, slate, rubber tile, cork, mastic and magnesite floors.

SASH BALANCE

FOR counterbalancing double hung windows there is a sash balance which does away with box frames, weights, sash cord or chain and pulleys.

It allows the utmost possible sash space for glass—the entrance, that is, of light and air. Elimination of box frame contributes to making a house warmer, no draft can seep through the balance where it is mortised into the frame as often happens when pulleys are used.

Perfectly counterbalancing the sash no matter how little or much the window is raised, these units carry sashes weighing from four to one hundred pounds. Uniform mortises cut into the sashes at the mill simplify application and lower costs. Every balance is tested and guaranteed for fifteen years. Springs are carbon steel, treated with a mineral lubricant making the balance impervious to atmospheric conditions. Suspending bands are of aluminum bronze. Made in side and overhead patterns, these units are well suited to, and the cheapest method for, modernizing old windows.

LIGHTING GLASSWARE

LIGHT enclosing glassware has been greatly improved. Realizing that the nearer artificial illumination can approach to perfect light of day the better will eyesight be protected, scientific men have produced a globe consisting of three layers of glass, a layer of crystal clear transparency to give body and strength, a layer of white glass to diffuse the rays and soften the light, a layer of blue glass to whiten and perfect the light.

Just as the unbarable glory of the sun is modified and controlled in nature by the sky, the clouds and the air so is the dazzling brilliance of our newer electric lamps controlled, we are told, by this glassware, wherein the blue layer is likened to the sky, the white layer to the clouds and the clear layer to the air.

The three layers of glass are fused together when blown into the mold. Available in almost any shape desired, with or without fired colors, the buyer of this ware is recommended to use as large a size of enclosing unit as fixture location and surroundings will permit. The larger the glass area over which light from the lamp is diffused, the less the glare.

MIRROR MOUNTINGS

TO mount either small individual mirrors or large groups of mirrors flush with any kind of wall or wainscot there is a patented recess frame of copper-covered wood. This is made any length or height needed and set in the wall by the contractor. After all construction and decoration is finished, so eliminating risk of breakage, the mirror is installed. It is held in place by a molding of solid brass, chromium plated, either highly polished or in old Sheffield finish, or in any color desired. Joints are covered with drop forged brass rosettes.



SILVER~ *The Old and The New*



Interesting pieces of the Georgian Period from the SPAULDING-GORHAM importations.

The Sterling Silver Coffee Urn is dated London 1801 and was originally owned by Viscount Charlemont.

The Sauce Tureens are genuine Old Sheffield made in the reign of George III. Circa 1790.

This photograph shows Modern Silverware—reproductions of authentic Georgian pieces made in Sterling Silver by the GORHAM Craftsmen.



Illustrations of GORHAM-Flatware with prices will be sent on request.

SPAULDING-GORHAM, Inc.

Jewelers and Silversmiths

MICHIGAN AVENUE at VAN BUREN STREET, CHICAGO

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Fifth Avenue, NEW YORK

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EVANSTON PALM BEACH ATLANTA
PARIS SOUTHAMPTON



The gondola-shaped Center Piece comes in three sizes—\$400, \$325 and \$275. Candlesticks \$225 and \$325 pair. Compotes \$200. Plates \$400 doz. Platter \$95. Cigarette Cup \$16. Vase \$75.



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Aristocratic
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It is all
Handwork
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Engraved Crystal and Silver in Florentine or Ram's Head design has achieved a tremendous popularity in exclusive homes from coast to coast. Included in the famous Brand-Chatillon Collection are these interesting pieces:

Trays, Center Pieces, Candlesticks and Candelabra, Compotes, Finger Bowls, Glasses (Water, Sherbet, Highball, Cordial, Champagne and Cocktail), Salad and Ice Cream Plates, Beverage Sets, Lock Bottles, Cocktail Churns, Caviar Sets, Cigarette Cups and Stands, Ash Trays, Vases, Picture Frames, Toilet Sets, Cosmetic Boxes. Send for booklet C.

BRAND-CHATILLON
CORPORATION

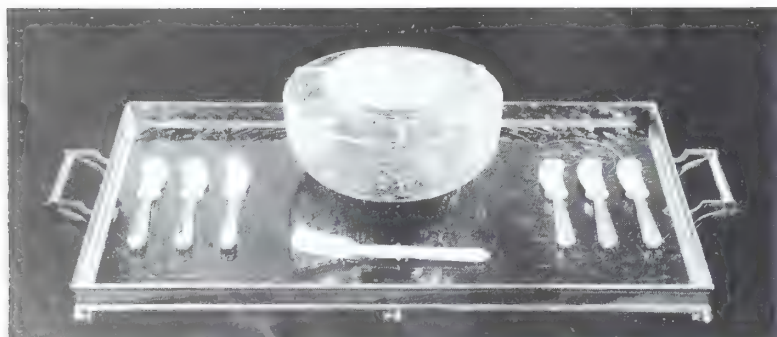
Jewelers and Silversmiths

775 FIFTH AVENUE

Savoy-Plaza

NEW YORK

Caviar Set, Tray \$200. Dish \$70. Server \$12. Mother of Pearl and Silver Spreaders \$100 doz. . . . golded \$115 doz.



Ten Good Kitchen Ventilators

(Continued from page 87)

smaller panel will extend to fit a window up to 34 inches wide; the wider panel accommodates a window up to fifty-inch width. This silent fan, made by a company of long established reputation, handles 625 cubic feet of air per minute with its special blade. And it may be used either as an exhaust fan or as an air intake.

E. is an exhaust fan only, and may be had in set-in glass or steel panels for the double-hung window, in the transom model or in the wall cabinet type. It may also be had without panels of any kind. The extension window panels, with their chrome plated frame and aluminum parts, fit windows of widths from 17" to 63", and are as easily put up as a window shade. The transom model, finished in pearl-gray enamel, is adjustable to fit transoms from 26" to 36" wide. The ten-inch blades of the patented propeller will pull out 800 cubic feet of air per minute. The motor is non-radio interfering, and operates with little noise.

F. is a handy portable window ventilator, easily installed, being composed of two sturdy brackets which fasten to the window casing, and the frame in which the fan is mounted. It will quietly exhaust 900 cubic feet of air per minute.

G. This ventilator may be inserted in the window, its gray, white or lacquered metal panels being adjustable in three sizes, to windows ranging from 25" to 42". Or the cabinet type, with its one-handle control, may be built right into the wall of the new home. The manufacturers of this quiet and efficient device feature a special, insulated, slow-speed motor which will operate continuously twenty-four

hours a day, if desired, without becoming hot. The fan delivers a maximum of 600 cubic feet per minute, with objectionable noise, and a variable speed regulator can be added.

H. Polished aluminum is the material of which this simple window ventilator is made. The fan has thirteen-inch blade and is mounted on an adjustable mounting board, to any width of window. Neat, compact and rustless, it has a reversible motor to draw out or blow in the air and can be supplied for any current.

I. Again the window, transom, cabinet models are offered in this ventilator. The window type is set in steel or glass with aluminum mountings, adjustable to fit windows from 17" to 50" wide. The transom cabinet types are finished in soft green enamel, the former adjustable to transoms 26" to 36" wide. The manufacturers claim that their ten-inch propeller will deliver 40% more air than other makes—800 cubic feet per minute being its capacity. The considerable variation in prices depends on the type and kind of current used.

J. Another good type, this—economically installed in the window, its portable wood panel, or built permanently into the wall in the cabinet type. The patented fan alone may be purchased. The white mounting panels for the window type come in three widths—36", 42" and 48", while the green ventilator is either twelve-inch fan or a sixteen-inch size. The twelve-inch can handle 750 cubic feet of air per minute; the sixteen-inch 1000 cubic feet. The manufacturers of this ventilator claim that it is the most efficient motor-driven exhaust fan with a fully enclosed, self-cooled motor.

Questions Readers Have Asked

(Continued from page 103)

It has a pale blue ground with rows of delicately tinted flowers. Here the curtains and bedspread might be of yellow organdie trimmed with fluted ruffles, with the dressing table hung in a small patterned chintz in mauve and yellow. On page 56 of the July issue of House & Garden there is illustrated a closet that could easily be adapted to the uses of a child. In this section devoted to shoes might be made into a toy cupboard.

I AM having a new bath with orchid lavatory and tub, black faucets and trimmings. The room is small with linen closet and a shower, which makes a good deal of woodwork for such a small space. I had planned light warm gray walls with orchid woodwork, orchid window and shower curtains and a marbled floor of rubber tile in black and gray. Is that too much orchid for a small room and can you suggest a better scheme?

I have a dressing room leading off the bathroom, and a bedroom off that furnished with antique Colonial mahogany. I should like to use a wall paper in the bedroom keeping to the gray and orchid color scheme. The house is New England Colonial and I had planned to have ruffled white or-

gandie curtains. Where else could use white in the room as I am fond of white notes?

J. C.

As the wall space in your bathroom is so cut up by doors, we would suggest that you paint walls and woodwork the same color, as this treatment will not emphasize the woodwork and will make the room appear large. The entire background might be finished a soft pale gray with a line orchid color in the woodwork.

Another scheme that would be effective with your orchid fixture would be a wainscoting of green tile with a marbled paper above in green and orchid tones, and green woodwork to match the tiles. With this scheme you could still use your orchid window and shower curtain.

In your bedroom you might use Colonial reproduction wall paper in landscape design of trees and sheep. This comes in soft tones of gray and makes a decorative background for old fashioned mahogany furniture. With this use chintz with an orchid ground and ruffled white organdie glass curtains. White pottery lamp bases with white parchment shades lined at top and bottom in orchid color, will introduce further white notes.



Ladies-in-waiting to Queen Elizabeth Embroidered Proud Designs which Orinoka now Weaves in Colorfast Draperies

TRAVELERS to the Orient brought back descriptions of amazing fabrics they had seen, and Elizabeth, quick to appreciate beauty, fostered the home development of needlework and weaving. Under her royal patronage, both cottage and castle in England bloomed with the fascinating fabrics for which the Jacobeans still are famous.

Now, Orinoka gives you these same magnificent colors and designs, adapted to your modern home. Across the recessed windows of an oak-paneled early-English room are hung curtains of Jacobean Frou-Frou, that gorgeous floral pattern so characteristic of the period. Heraldic chenille, with an historic armorial device, covers a panel of the wall; while for upholstering, rich tapestry in antique effect, a durable radiant cord, and a cut velour are chosen in colors to compose attractively.

But whatever the period of your decoration . . . modern, early-American, continental . . . however individual the color schemes you have chosen . . . there are appropriate Orinoka fabrics to give rhythm and harmony to your completed plan.

Orinoka Colorfast Fabrics will not fade. Neither the brilliant nor the subtle tints will lose a nuance of their lovely color. Light will not affect them, nor washing. Every thread is hand-dyed by a special process. Designs are *woven* into the cloth. And back of your purchase is the Orinoka Colorfast Guarantee. Orinoka fabrics are available in an extraordinary range of shades and designs. Ask to see them when you are making your drapery selections. The Orinoka Mills, 183 Madison Avenue, New York City.



*Colorful Jacobean hangings distinguish an early-English room.
From the 1930 Orinoka booklet*

*Send 20 cents for a full-color booklet
of new interiors*

Hope Harvey, authority on decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. For a copy, enclose 20 cents (in coin) with the coupon.

*Orinoka Colorfast Draperies are guaranteed
sun and tubfast*

The Orinoka Mills guarantee every yard of Orinoka Sunfast Fabrics you buy. If the color changes from exposure to the sunlight or from washing, the merchant is authorized to replace with new goods or refund the purchase price. Look for the guarantee tag on every bolt.

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DRAPERIES . . . COLORS GUARANTEED
SUN AND TUBFAST



THE ORINOKA MILLS, 183 Madison Avenue, New York City

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Olean Steel Cabinets and Cases are made in standard units to fit any kitchen, and with finishes that cannot chip, mar or scratch.

Whether or not you are thinking of new kitchen cabinetry, you will enjoy a book "STEEL IS STYLE," that we shall be glad to send if you ask us.

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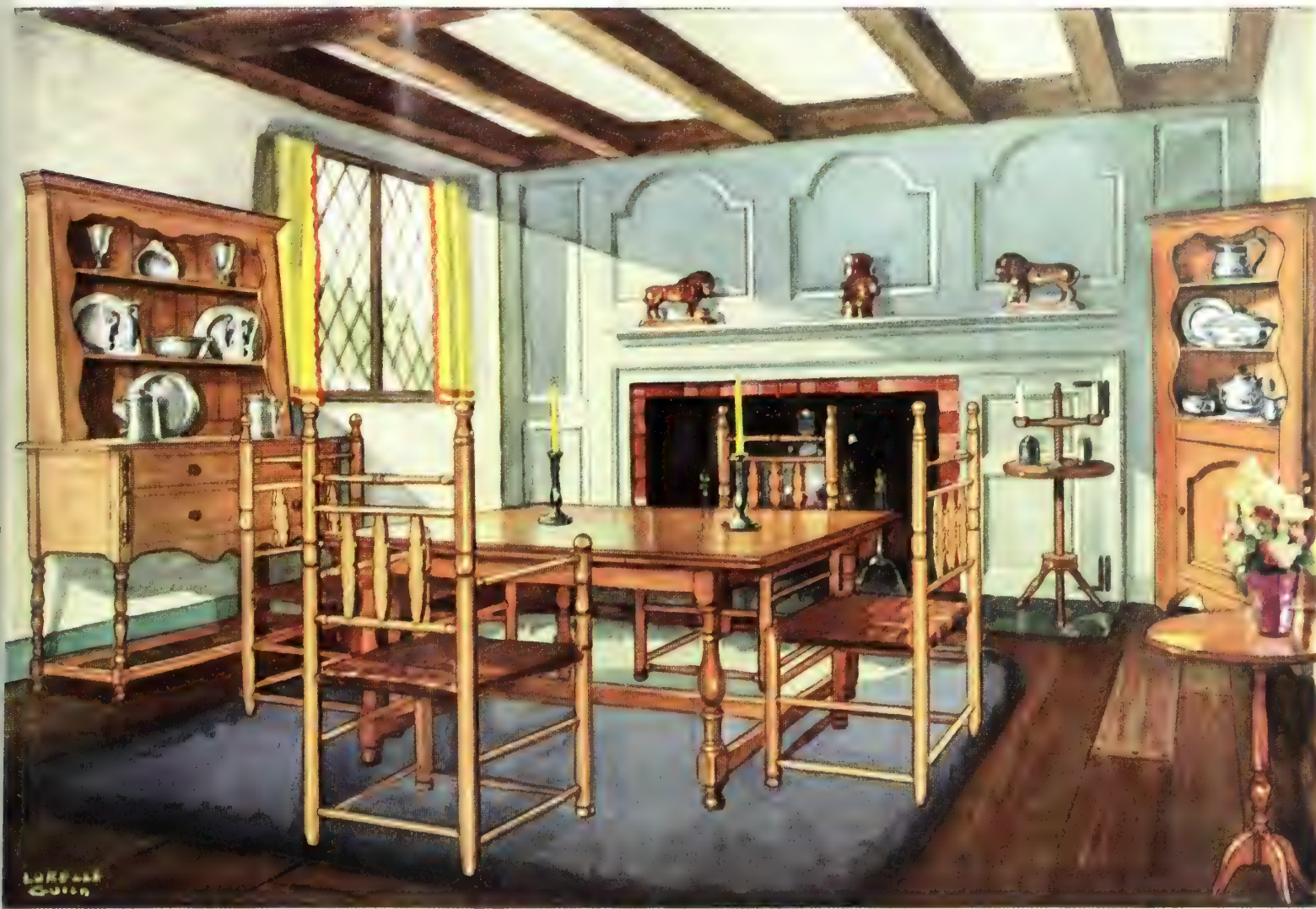


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today, for the name of your nearest Cushman dealer, and for a copy of the latest booklet completely describing these Cushman Colonial Reproductions.

When our forefathers strode the icy crust of Vermont snows in search of fine maple trees—cut them and laboriously pulled them home—spent long winter evenings shaping and turning the hard wood—and finally produced furniture for their homes, or for gifts to daughters, sons, and closest friends; they were writing their craft into the history of America. ¶ Today, original Colonial furniture is scarce. Few homes can hope to own more than one or two of the early pieces. ¶ Fortunately, however, the art of making fine furniture is not lost. Today, in the same Vermont hills at Bennington, descendants of the early pioneers are building reproductions of the finest colonial pieces. ¶ Cushman Reproductions are built from seasoned woods, cut from the same forests as were their now priceless originals. They are authentic even to the ancient pegged joints, and the worn and rounded chair rails or table top edges. Cushman Reproductions are worthy to take their places beside your own family pieces—to pass to your children as cherished heirlooms. You will find in the Cushman group, delightful little stands, charming corner cupboards, quaint tables and unusual chairs. ¶ The cost? No more than you would expect to pay for good furniture. Less than you would imagine for such exquisite pieces.

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of today are the antiques of tomorrow***

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North Bennington, Vermont, Desk No. H-10

Kindly send booklet of Cushman Colonial Reproductions and name of dealer nearest me.

SIGNED _____



Four poster beds have worn "Wamsuttas" since 1846

NEARLY a century ago, Wamsutta weavers made the first fine cotton sheets that your great-grandmother considered "choice" enough to grace her stately four-poster.

Today, when you are looking for the finest of cottons, you still ask for Wamsutta Percale, although you get a fabric that has been many times improved by the use of still finer yarns,

by more thorough combing, and more skillful spinning and weaving.

The loveliest of the modern Wamsutta Percale sheets and pillow cases offer you your choice of six pastel colors, and, unlike your great-grandmother, you will find them in any width, from four-poster to crib size—at good department stores all over the United States.

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SHEETS & PILLOW CASES

» » VARIED LAMPS by HANDEL for OLD and NEW ROOMS » »

The lamp below is a modernistic and yet conservative design suitable for use with most types of furniture groupings. The base is of bright pewter in combination with black ebony, while the shade is hand-painted silver and black on skintex. Height 20" over all



This Handel lamp was especially designed for use with furnishings of that period of our history usually referred to as the Federal era. The lamp, of exquisite workmanship, is styled with a hand-painted shade, covered and lined with honeydew silk. The base is finished in weathered old brass with eagles in Colonial gilt. Size 22½" over all.



The Handel bridge lamp above correctly interprets the Empire period. The base is beautifully finished in empire green and antique gilt. It is 61" high and has an arm which raises and lowers and adjusts to any position. The shade is hand-painted under light gold pleated silk and lined with honeydew silk.

THE effectiveness of any given example of interior decoration is based primarily upon what it achieves in point of "suitability". This element of suitability has been taken into account in all Handel Lamp designs; some carry the fine things that tradition has brought them and yet strike a new note, while others are unrelated to tradition and are smartly new. All are keyed to our time and express our present feeling for elegance with restraint.

We cordially invite the architect, the decorator, and the home-owner to visit our showrooms or if that is not convenient, to write us a description of the type of lamp desired.

THE HANDEL COMPANY

MAKERS OF

HANDEL LAMPS & LIGHTING FIXTURES

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Authentic American Pieces of Historical Interest~

THE INDEPENDENCE GROUP

THOSE who have asked, "Where can I find furniture of assured authentic style and American historical interest," will find the answer to this question in the "Independence Group."

The Baron Von Steuben sofa, with the William Rush eagle woven into its fabric, adapted from one over the doorway in old Congress Hall; the reproduction of Patrick Henry's desk, true even to its construction or Imported Cuban mahogany; and the Duncan Phyfe drop-end table, developed from the original which is in the Metropolitan Museum, are the central units of the group, around which have been assembled the other pieces, each of particular interest in its own right.

The designing staffs of three Grand Rapids factories combined in their research for just the right pieces to comprise this ensemble. Faithfully following the traditions of the originals, each piece is a choice example of the fine art of contemporary cabinet work and upholstery for which Grand Rapids designers and bench workers are so famous.



Just as each piece proudly bears the labels of the three Grand Rapids factories who combined in creating them, so will leading furniture and department stores of America unite in a simultaneous presentation of the Independence Group as a part of the National Home Furnishings Style Show, September 26th to October 4th.



MUELLER FURNITURE COMPANY
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GRAND RAPIDS, MICHIGAN



Properly planted in congenial soil the Pasqueflower greets the spring with a group of lavender, golden-centered blooms which are followed by handsome foliage lasting well through the summer

Domesticating The Pasqueflower

Claude A. Barr

THE Pasque was well chosen as the State Flower of South Dakota. Whether in its habitat on mountain or butte or in rough ravine, or in my garden, no other among the native wildings can approach its charm, and with thrift and endurance innate it is one of those fortunate beauties that are destined not to die out or even to become rare. Bravely independent it announces Spring, with or without the protecting care it has inspired in loyal South Dakota hearts.

Prairie Smoke, the Sioux named it, and when, guarded by the circle of last year's dark brown crinkled leaves, it throws back its robe of silver fur on snow-washed slopes in March, it does indeed suggest puffs of bluish smoke above embers of gold. Then as it blossoms in greater luxuriance and profusion on through April and into May, in the cool shade of Pines, on north ridge-sides, and in pockets where snow has lain longer, shelter favoring more deliberate opening brings out its finer colors, satiny lavender within and purple to violet without.

In its fastnesses in the southern Black Hills where I know it best it seems especially adapted to hold its own. Not alone in inaccessible places does it spring up. It flourishes beside hoof-worn paths in mountain pastures, and returns with no apparent reluctance to ancient haunts now within town limits.

Success with Pasques in my garden was more or less the result of lucky chance, as with several others of the many beautiful natives I now have growing. At first I failed in transplanting it, as have many others. But with the little Pines I dug and brought to my own bit of prairie soil, one year, and another in early May, now and then a plantlet of the Pasque, or one of blooming size, would nestle at the foot of a tree, and I tried to avoid disturbing them when loosening grass and other undesirables from the chunks of earth about the Pine roots

before replanting. Many lived and some of these, still under the friendly shelter of the trees, are most sure to give freely of their delightful flowers.

As in their native sanctuaries, the which are most exposed are apt to open first. They, too, are most likely to be injured by belated snows that lie too heavily upon the furry buds or even the blossoms, and they are even more susceptible to blowing snow if the spring is dry. Flowers are browned and buds blasted under a little of that harsh treatment.

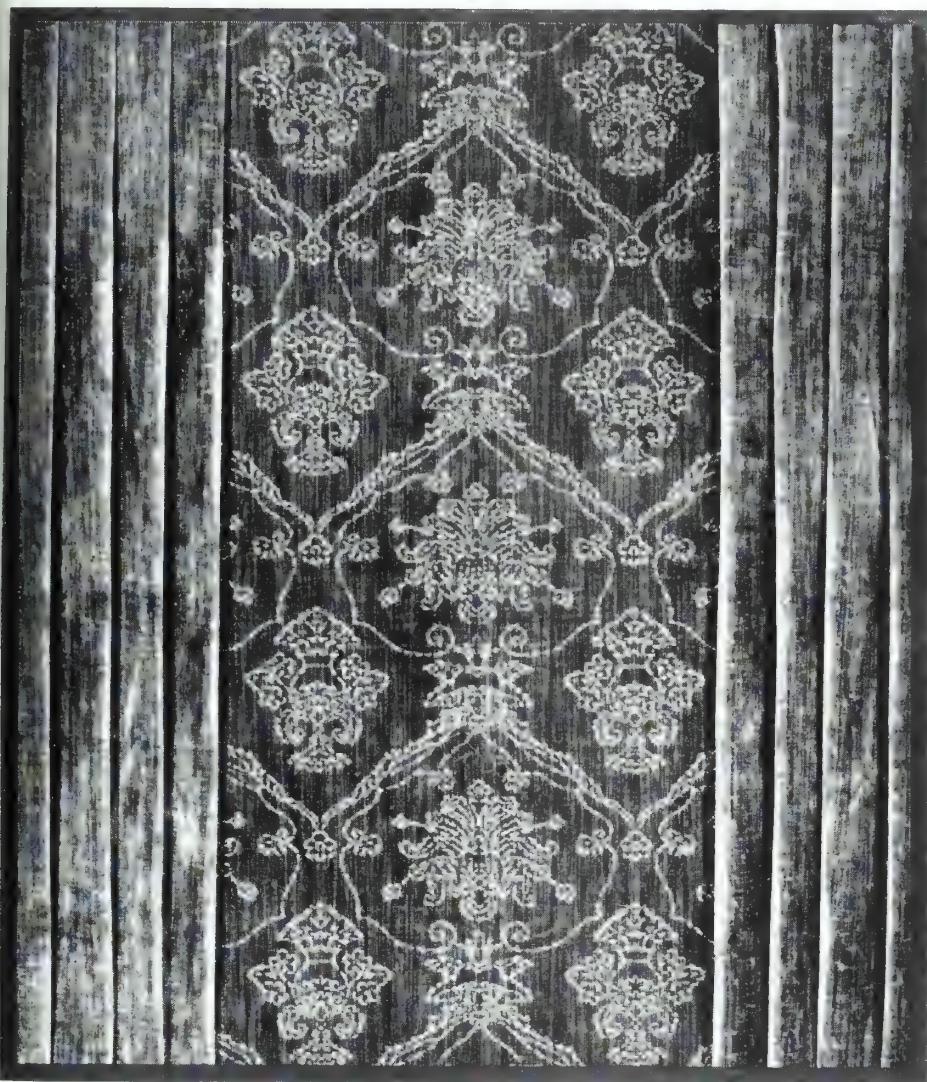
With some protection almost any location seems suitable. I have one fine specimen in such a spot that winter whips away its snow blankets time after time during the winter, yet has weathered the storms of so many years I have lost count. At first the soil sometimes drifted away, exposing part of the roots, and then there were no blossoms. The simple expedient of giving the plant a miniature rock garden held the soil. With this barrier a stick of petrified wood, a wedge of snow-white gypsum from the Black Hills, and a fantastic flint, it is quite at home now, though its roots are in unregenerated prairie gumbo. In moist and mild spring it has given more than a score of blossoms.

Withering flowers are the cue for springing into prominence of handsome characteristic foliage that lasts well through the summer, and with the leaves another charm is manifested for some weeks—the bronzy, furrowed whorls of the seed heads.

Some western nurseries are now listing the Pasque, botanically known *Anemone patens*, and many list the very similar *Anemone pulsatilla*, European species. If you are in reach of the wild ones try bringing some of them home in early May or just after blossoming time. Dig with a little of their native sod and plant where there is a little shade and wind protection. Or ask the nurseryman to help you.



ITALIAN RENAISSANCE CISELÉ VELVET



EARLY in the Italian Renaissance, velvets of rare beauty brought fame to the city of Genoa. Chief among these were the velvets called Ciselé.

In fine lines a design was chiseled out of the fabric, leaving a tracery like delicate filigree in the deep pile of the velvet. Specimens of Ciselé velvets can be found in museums all over the world.

Schumacher offers here an exact reproduction of one of these famous velvets. The same exquisite design, the same rich, subtle color, the same mellow texture. In plain weave this luxurious velvet is equally lovely and combines beautifully with the Ciselé.

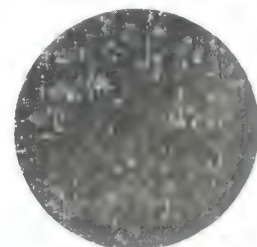
You will find in the Schumacher collections designs of all the historic periods together with the best work of contemporary artists. Trimmings to harmonize with every type of fabric are also offered by Schumacher.

"Fabrics—the Key to Successful Decoration". . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator — and to discover many new sources of charm for your home. It will be sent without charge upon request.

Write to F. Schumacher & Co., Dept. E10, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

The finely chiseled design in this Ciselé velvet recalls the inspired artistry of medieval times . . . A plain weave of the same luxurious velvet has been used for draperies in the sketch at the top of the page, setting off in exquisite contrast a chair upholstered in Ciselé.

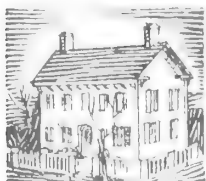
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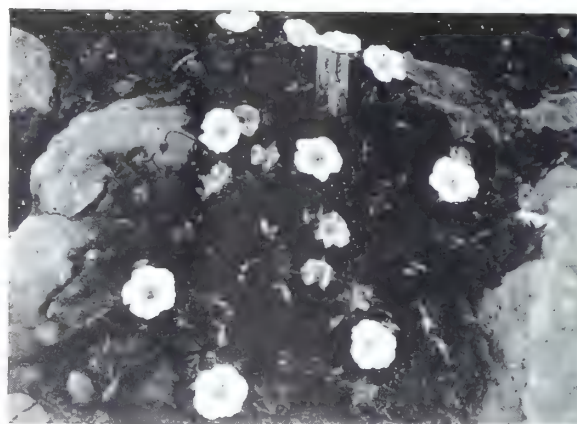
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Donald F. Merrett

Any good garden soil pleases *Geranium lancastriense*, but its roots strike very deep and so it cannot be moved after becoming well established. Therefore, choose its location for permanency

Geraniums And Erodiums

(Continued from page 79)

Geranium must be so designated in my garden—it is appropriate to speak of *G. traversii*, from New Zealand. It is not, I feel sure, that this lovely little Cranesbill is intractable, but simply that it is not able to withstand the rigors of this particular climate. This spring my heart was full of hopes because it came through the winter in a sheltered place on a south slope of the rock garden, but a severe frost after the garden had been uncovered took it off, and so I was not to see the delicate pink blossoms fluttering above the silver leaves.

From disappointment it is pleasant to turn to another kind, *G. cinereum*, which always lives and thrives and is lovely, though its leaves boast no silver pile and it is somewhat less dwarf and compact than the two foregoing. The round flowers, according to the strain you get, are in various tones of pink with the usual deeper veining, and there is a desirable white form that comes true from seed. *G. subcaulescens*, said to be a variety of *G. cinereum*, has lived in my garden for two seasons without blossoming. Mr. Bowles describes the blossoms as of "rather too acid a pink and thin Godetia-like substance of petal", and certainly it is a larger plant than *G. cinereum*. Perhaps it will not prove worth waiting for.

G. sessiliflorum is a curious and extremely neat little species which, though from New Zealand, appears to be quite hardy. It is not really very pretty, but is quaint enough to merit a crevice in a sheltered corner. It has masses of tiny white blossoms packed in a tight bouquet close to the heart of its tuft of green leaves—the whole no more than an inch or two high.

Mr. Farrer laid the flower-growing world under many obligations by introducing innumerable fine species of plants from far places. He enriched our *Geranium* treasure by two beautiful species, both from northern China. The first, which has been known in gardens for about fifteen years, is *G. falciforme*—such a cumbersome name for such a dainty creature—a charming little plant whose roots run about under ground and send up masses of small green finely divided leaves and large diaphanous bright pink flowers on curiously directed stems. It is perfectly hardy and a good

little doer, but wants a choice situation in light, nourishing soil in a sunny position. It appears rather late in spring so one need not be discouraged at its apparent defection. The second, *G. farreri*, is still a bright and unattainable star in my firmament. I have never seen seeds of it offered here or abroad, and I have not come across its name in plants lists in this country. But the desire for it gives me no rest, for it is said to be the loveliest of all. A very high alpine, it is yet reported not to be captious or weakly, but to thrive in a situation sheltered from the noonday sun and in soil composed of gritty loam, leaf-mold and old mortar rubble. The leaves are green and the blossoms large and flat and shell-pink in color, "with just that hint of blue to afford them that delicate evanescent loveliness that is so appealing." The flowers droop a little on the stem and it is said they continue to materialize nearly all summer long. Surely one must secure this treasure.

There is a strong likeness between the families of *Geranium* and *Erodium*. Mr. Bowles—a keen *Geranium* fan—informs us that "a *Geranium* differs from an *Erodium* in having all ten of its stamens crowned with anthers, instead of only every other one. The outer ring of five stamens in *Erodium* is always barren; that is, bears no anthers atop."

Erodiums are plants of the South and must be so considered when homes are chosen for them in the rock garden. Many *Geraniums* will thrive in partial shade but to the *Erodium* warmth, shelter, sunlight and a soil innocent of stagnant moisture are vital necessities. Many of them thrive happily in old walls and are there well displayed with their pretty blossoms and delicate greenery on a line with the eye. If *Geraniums* are enchanting, *Erodiums* are infinitely more so and worth any trouble you may have to go to in order to establish them in your garden. One of the prettiest is *E. corsicum*, a choice little alpine no more than three inches high, with small obicular leaves, gray with delicate hairs, and fluttering pink blossoms. Alas, it is not hardy in my part of the world and would not be, I fear, north of Baltimore. And yet if a garden is

(Continued on page 132)



That

INDESCRIBABLE SOMETHING

IN the rose, living within its loveliness, dwells the essence of its soul—a delightful, enthralling something that words cannot describe.

And in Schrafft's candies lies a captivating goodness equally beyond words. We are asked to describe their deliciousness—to paint word-pictures of their tempting tastiness. But this we cannot do.

We can tell only that into them we blend the purest ingredients, with the artistry of skill and the patience of care. But their deliciousness, their incomparable goodness—this we cannot recreate in type. It is that *indescribable something* that is Schrafft's.

SCHRAFFT'S selected candies and chocolates are packed in many styles, from one to five pounds to the package—at \$1.00, \$1.25, \$1.50 and \$2.00 the pound.



SCHRAFFT'S

*Selected Candies
and Chocolates*

Eleanor Beard

KENTUCKY HAND-QUILTED THINGS



The autumn household turns gay and inviting with all the lovely things newly created by Eleanor Beard to make it charming! Picturesque Quilts, colorful Bedspreads, delightful Chaise Covers...quantities of little Cushions and Boudoir Accessories...they are all exquisitely hand-quilted in beautiful designs. This smart Satin Comforter with its distinctive 3-letter trapunto monogram, is quilted in large double squares and has a straight edge valance which hangs gracefully or may be tucked snugly under. In double bed size, wool filled, it is \$70.00; single bed, \$65.00.

STUDIO "HUTCHMAN" HARDINSBURG, KY.

NEW YORK 710 Madison Ave.	CHICAGO 700 N. Michigan Blvd.	PASADENA 11 So. E. Main Ave.	SAN FRANCISCO 609 Sutter Street	DETROIT 230 Bank Bldg.
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Creative Soils And The Flowers

(Continued from page 100)

be something in the theory that they retain a certain amount of the daytime heat against cold nights. At any rate the prospective New England gardener will have to take a definite stand, for I can assure him of one crop which is unfailing and abiding as the enchanted local hills—stones.

Nevertheless "green" glacial soils have potential possibilities when properly handled. Too often gardeners expect unwarranted results before the mechanical and chemical properties have become incorporated. The first year should be one of thorough preparation. If in spring, the ground should be plowed and harrowed several times—say once a month or preferably every three weeks, adding a lime dressing any time after the second shaking-up. By July we are ready to plant a green cover crop, preferably any of the leguminous, nitrogen manufacturers, such as Soy Beans, and clover or buckwheat if the former cannot be had. These are to be turned in by plowing or spading when about six inches high as local conditions warrant, preferably in the fall of the year so that insect pests will be frozen out and the freezing action can improve friability. A liberal top dressing of well-seasoned stable manure may be applied in fall. However, where the character of ground is still very leachy, the manure may be applied in spring and worked into the ground with the spring plowing. In such a procedure we have not only killed off weeds and noxious insects but we may be assured of reasonable success for it will be found that the humus content including nitrogen has become well established.

ABOUT LIME

As mentioned, while lime is a deadly poison to most critical plants—specifically the Heath family—it is the prime sweetener and essential constituent required in almost all types of soil. This is true even in limestone regions where quite often soils have a clay tendency. All peat and heavy soils require lime. Lime breaks up their stiff, close texture—unlocks plant food—so that elements become soluble. Potash, which is often combined with silica, is attacked by lime so that silica is freed, allowing the potash to be absorbed in solution by a plant.

It is well to remember that air is an essential to root growth; wet and sticky soils smother and produce rot.

Humus is what we must have in any living soil, first, last and always. In this mechanical age the problem of getting good stable manures is becoming annually more acute. Hence we must often resort to commercial fertilizers which supply only inorganic properties. But these have a leachy tendency and do not give the permanent results which are supplied in cover crops and animal manures, giving first preference to the cow. This will be apparent when we consider that stable manure contains the indigestible portion of plants which animals have eaten and, when duly seasoned, its chemical constituents are readily converted into humus and eventually into new plant tissue. Soils rich in humus have a moisture-retentive quality,

hence are less likely to suffer during drought. Here in brief we have the basic process of building and maintaining a creative soil.

Plants vary considerably in the nature of their root system. Moreover is well known that some are g-feeders while others seem to thrive on practically nothing but suns and water.

Roses are not in the latter category. They revel in well drained, comparatively dense clay soil. W. R. Ross will grow in a loose loam. Authorities agree, "the stronger the Rose the heavier you will find the soil. Essentially they love cow-manure, unctuous, rich, black sort that has been stewing for two years in its place." This quality transcends others with Roses. If this cannot be obtained, use the contents of last year's hotbed, well mixed with bedding. While bone is rich in phosphorus which some soils lack—unless it is pulverized its action is tardy and doubtful; six months may easily be required before anything really substantial can be expected.

EXPOSURE

Wind is a notorious enemy of Roses. Therefore a sheltered spot is desirable, free from prevailing summer currents and wintry blasts. In exposed windy position their thin cane soon sheds foliage and delicate bark. A gentle slope toward the southeast or southwest, unless we find local conditions dictate otherwise, is more preferable.

Roses require from four to six hours of direct sunlight. August, September are good planting times in spring, February and March. In northern New England six weeks may not be too late for spring plantings but ground should be compacted. If there are any trees serving as a hedge or windbreak near the proper Rose garden, proper precaution should be taken so that their roots will be able to get among the enriched soil so as to rob the Roses of moisture the feast which has been prepared for them. To forestall this tendency may be necessary to build concrete barriers.

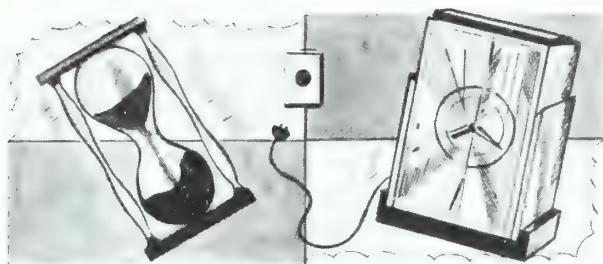
Peonies and Dahlias want a light humus-bearing loam with good drainage on a sunny slope. Be sure they are free from protracted wet feet.

Wild Iris are essentially sun revelers and thrive best in moist alluvial soil rich in humus. In their native habitat their rhizomes are found growing just below the surface, showing that sunshine and air are necessary for their development.

Gladioli have for the most part African heritage. Here they lived in floods of sunshine with light and seasonal rainfall. Hence they should be kept in the open away from the shade of trees. They will grow in almost any type of soil, but they belong essentially to the acid group. They are notorious light feeders so they may be grown on the same spot for several years without this encourages disease. Supply humus but avoid fresh stable manure which is injurious.

Sweet Peas love an open sunny spot.

(Continued on page 101)



Prodigious children of Old Father Time!

MADE in beauty inherited from the ages, conspiring with the atom power that lights the world, Telechron[★] Self-starting Electric Clocks have in the last decade taught a new conception of tireless timekeeping accuracy. . . .

The Warren Telechron Company founded the industry of electric time. It placed its Master Clocks in the power houses to establish precision which made possible the use of synchronous timepieces. The Warren Telechron Company developed a wealth of models to fill the requirements of every purse, taste and purpose. And now the fall of 1930 sees the introduction of still greater variety, new models fashioned from fine metals and woods with

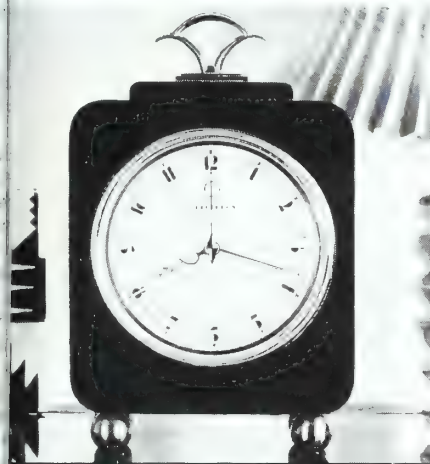
yet higher craftsmanship. Below are shown a modest three—for living-room or library, the third a simple model for the kitchen. All supply accurate electric time, without winding, regulating, oiling or cleaning. Prices range from \$9.75 to \$55. Under the name "Telechron" in your Classified Telephone Directory, you will find the nearest dealer listed. Warren Telechron Company, Ashland, Massachusetts. In Canada, Canadian General Electric Company, Toronto.

The Revere Clock Company, of Cincinnati, Ohio, manufactures grandfather's clocks and other distinguished chiming clocks of all kinds, equipped with Telechron motors, at prices ranging up to \$1200.

★ Telechron is the trade-mark, registered in the U. S. Patent Office, of the Warren Telechron Co.



No. 452—Six Colors, Chromium Fittings, \$9.75



No. 357—Modern. Black and Chrome finish, \$15



No. 557—A graceful tambour for your mantel. Honduras mahogany with inlay. Sixteen and seven-eighths inches wide, \$23

Telechron

DISTINCTION

(Right) The AMRAD SON-DEAU Model. A new screen phonograph and radio combination incorporating the latest eight tube AMRAD Screen Grid, Neutrodyne chassis and the new AMRAD Type 112 Dynamic power speaker in a cabinet pronounced the most beautiful ever produced. It contains two wells for records. Priced at \$249.00, less tubes.



(Left) The AMRAD RON-DEAU Model. A magnificent cabinet on wheels with exquisite curved decoration. The set is the latest AMRAD eight tube Screen Grid, Neutrodyne chassis. Two new AMRAD Type 112 Dynamic power speaker is incorporated. Automatic volume control maintains a practically uniform volume. Priced at \$150.00, less tubes.



Drawn especially for Amrad Radio by John Richard Flax

GALILEO... believer in the infinite mystery of the heavens, was ridiculed by sages of his generation. He was one of the founders of experimental science... and Italy smiled. He sought a thing which could not be.

High in the tower of Saint Mark, when his skeptical friends slept, Galileo searched the uncharted heavens with crude astronomical instruments and plucked new planets from infinity, through the telescope he had dreamed to a reality.

Science gave him stars to play with and spinning spheres of flame. Immortal pioneer that he was, he blazed strange trails across an unknown frontier of blue... smiling, as he made a present of little worlds to the Doge of Venice. His was the distinction of priority and of genius unexcelled. He led the way.

Radio's restless search of space and this same infinity of blue, is singularly paralleled. There was destined to be one, of all the others, that, with splendid vision, should bring new miracles to bear... new worlds of speech and song from out the vastness of starry nights... coupled with surpassing beauty of appearance and superlative performance... AMRAD RADIO.

AMRAD DIVISION of
THE CROSLEY RADIO CORPORATION
Powell Crossley, Jr., Pres. Home of the Nation's Stations—WLW
CINCINNATI

AMRAD Radio

THE ORIGINAL ★



★An outstanding creation purchased in the rug mart of Sarouk on the Feraghan Plain in Persia. Its pattern and color reveal the exquisite artistry of the native weavers—and the unerring knowledge of design which is recognized the world over as impeccable.

It is valued at \$1,200.00.

AND THE

KARASTAN

REPRODUCTION

The Sarouk mirrored!—Pattern for pattern—color for color—inflection for inflection! All the quality—all the artistry in the inimitable reproduction by KARASTAN. Indistinguishable from the original on the left, the KARASTAN brings you its original beauty with the additional priceless element of durability—so essential to modern living. KARASTAN has made permanent all the rug beauty of the Orient. An achievement more startling by reason of its price which is but a small percentage of the original SAROUK—and it is woven all through to the back!

KARASTAN RUG MILLS—295 FIFTH AVE. N. Y.

IN THIRTY SIZES—AT LEADING DEPARTMENT STORES EVERYWHERE—Write for illustrated Booklet—"K".

Picture one of these beautiful windows in *your* home . . .

THE fast-growing vogue for decorative curtain fixtures makes it easy for you to give a touch of quite professional smartness to your window drapings. For you can see how much beauty is added by well-chosen Judd Curtain Fixtures to the windows illustrated on this page.

No matter what style of room yours may be, there is a Judd Fixture of suitable type, smart in design and beautifully made and finished. Whether your curtain fixtures should be simple or elaborate, expensive or moderately priced, you will find them in the Judd line at prices that range upward from \$1.50 per set. If your dealer does not have just the style you prefer, write us and we will see that you are promptly served. H. L. Judd Co., Inc., 24 West 40th Street, New York.



WALDORF—Very decorative indeed is this window draping of flowered green sateen mounted upon the beautiful Judd Waldorf Wood Pole, which comes complete with decorative center ornament and ends, brackets, and rings. Judd Holdback No. 364 is used in the illustration. And the decorative metal elephant upon the table is also a Judd product. It can be had in bronze, brass, or verde antique finish.

SPANISH—There is something very rich in the use of cardinal brocade against rough plaster walls with the Judd Spanish Decorated Extending Rod to give the completing touch. This rod comes complete with decorative center and end ornaments, brackets, rings and extending rod. Judd Holdback No. 562 is used to hold the curtains in place. The beautiful "Anvilcraft" table, fern stand and lamp are also of Judd manufacture.

Suggestions for Beautiful Windows, Free

Write for new illustrated free booklet, "Suggestions for Beautiful Window Draping." It is filled with charming and practical draping designs.

JUDD

Drapery Fixtures



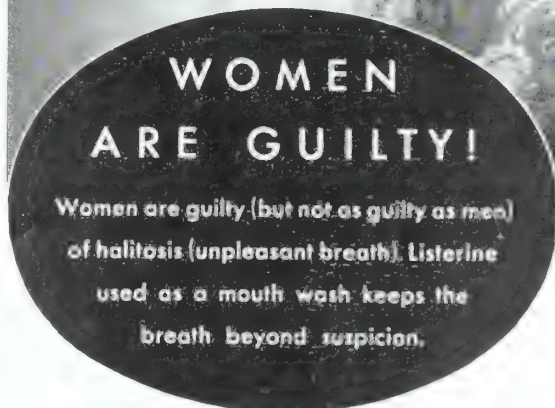
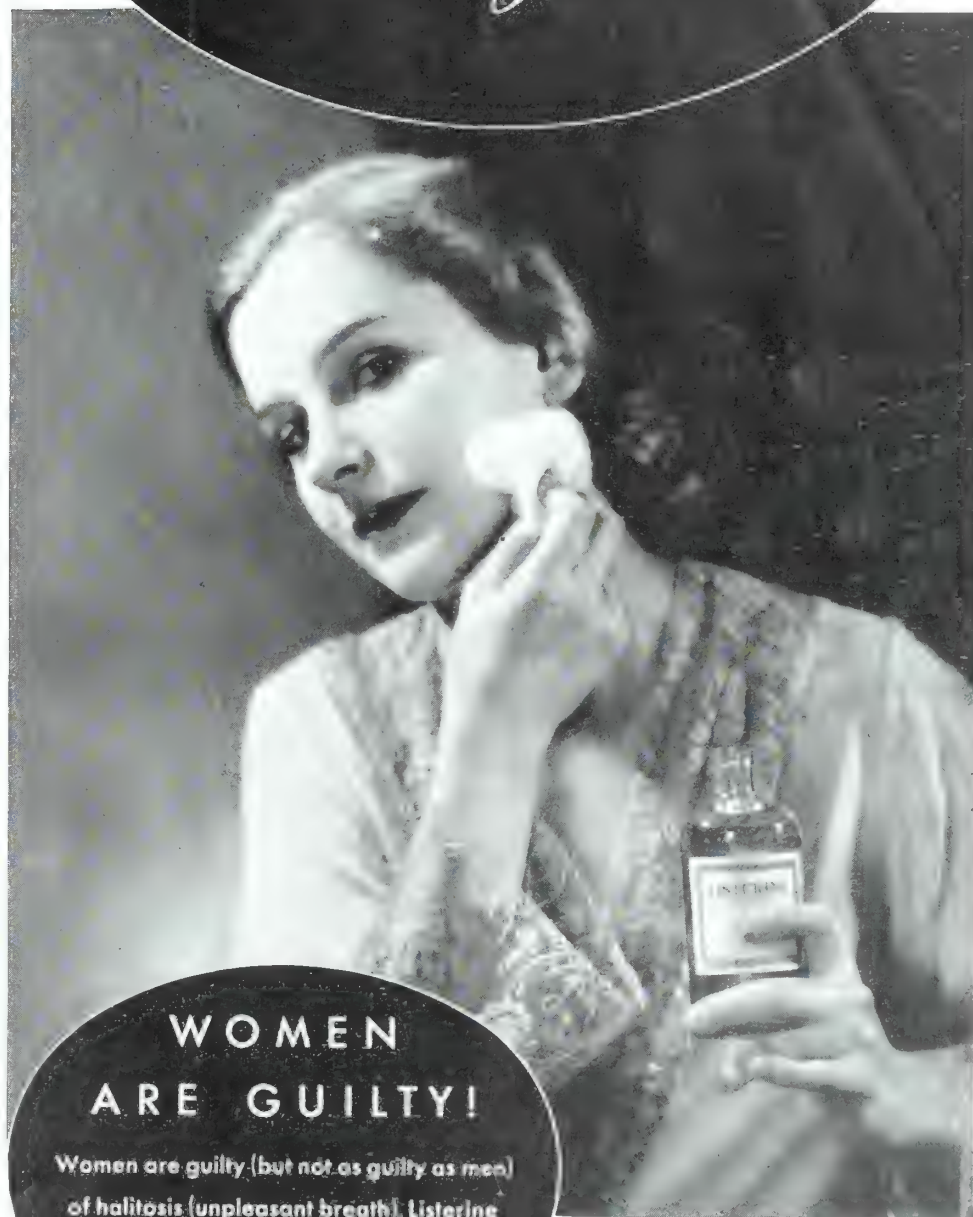
...vigorates facial
muscles
...cleans pores
freshens the skin

*L*iterally thou-
sands of women have made the important
discovery that Listerine is just about an
ideal astringent. Beauty Shops have made
the same discovery.

Try it this way yourself, using it full
strength.

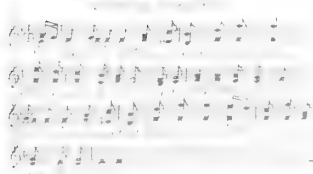
You will be delighted to find how it in-
vigorates and freshens the skin. How it
tends to tighten sagging muscles. How it
contracts the pores. Incidentally, its cost
compared to many astringents is low.

Remember also that Listerine automati-
cally takes care of any infection that may
be present. Used full strength it kills even
the Staphylococcus Aureus (pus) and
Bacillus Typhosus (typhoid) germs in
counts ranging to 200,000,000 in 15 sec-
onds (fastest killing time accurately re-
corded by Science). Lambert Pharmacal
Company, St. Louis, Mo., U. S. A.



Tell the men about this
50c quality
Listerine Shaving Cream
now 25c

Plates that perpetuate the Songs and Styles of the Past



THESE delightful and novel plates perpetuate the spirit of the past most uniquely. They mark off the decades of the last century by presenting the fashions of the period—both in song and in costuming. The face of each plate bears the date and is charmingly painted with a figure or group in the styles of the period—on its back appear several bars of the words and music of “the song of the day.” Nothing could make a more diverting gift for the bride than a set of these fascinating plates, which provide a decade-by-decade record of the world’s most popular styles and songs, from 1800 when “Comin’ Thru’ The Rye” was a hit, until the “Merry Widow” days of 1910. The plates come in both Service and Dessert sizes—the former \$75 for the set of 12, and the latter \$70. They are from the Copeland Spode factory, Stoke-on-Trent, England—are cream-colored with a pasture-green border and a graceful rim-design, embossed in high relief—and are painted in full color after designs made by Isabel Marshall, from old fashion-plates. Nowhere else in America can these unique plates—and many similarly intriguing examples of Glass and China—be found!

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF
Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

NEW HAVEN, CONN.
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256 Farmington Ave.



Nothing softens the top of a wall more effectively than climbing Roses planted behind it and allowed to trail down over the face in naturalistic fashion. Thus used, they grow in beauty as the years pass.

Plants That Climb The Wall

(Continued from page 77)

conditions, and not only grow but bloom amazingly and live to a ripe old age. Of course, where the walls are fully exposed to the sun, sun-loving plants must be used. Among others the different forms of *Genista* and *Cytisus* are excellent and so, too, are the Sun Roses (*Helianthus annuus*), of which there are half a dozen different sorts and many fine garden forms. At the summit of a retaining wall and behind its inner face pits may be made and strong growing plants, even *Wisterias*, placed therein and trained to hang downward over the whole face of the wall. Indeed, if the wall be of decent height, the *Wisterias* are splendid for this purpose; so are the Trumpet Vine (*Campsis radicans*), *Hydrangea petiolaris* and its relative, *Schizophragma hydrangeoides*; all three are just as happy growing down or forming tufted masses on the top of a wall as they are in scrambling over tree trunks or against buildings. Nevertheless, the use of such vigorous growing plants must be sparing and unless the wall is of great length only one or two here and there are needed. I almost forgot to mention Roses for trailing over the tops of walls. For this purpose our old friend, *Rosa carolina* is splendid and so, too, are the Rugosa Hybrid, *M. X. Graf* and *R. rugosa*.

A majority of the plants suited for wall gardening are bushes of a tufted habit, of which, fortunately, there are many. From Washington, D. C., south, there is no better group than the *Cistus*, which is a feature of the flora of the Mediterranean region and of southeastern Europe. The gardens of New England have to be content with the Sun Roses, the poor relations of these handsome children of the Mediterranean skies. The *Cistus* forms low, much-branched bushes and is a lover of sun, bearing blossoms one to three inches in diameter, white with yellow or chocolate blotches; in others they are shades of pink and purple. For those who garden south of Washington, D. C., this group has much to recommend it.

There are a number of members of

the great *Erica* family that revel in the sunshine and may be grown with ease on wall tops. Among these may be mentioned the Common Heath and its many forms, the pleasing lit *Cassiope* with its hanging bells, the Bearberry (*Arctostaphylos uva-ursi*) and *Leiophyllum buxifolium* and varieties with white, star-like blossoms.

Besides the *Cytisus* and *Genistas* number of other members of the great Pea family are especially well fitted for wall-top gardening. Among these the common Gorse of Europe (*Ulex europaeus*) may be mentioned as an ideal subject for topping low walls to keep out intruders. Its smaller relatives (*U. anglica*, *U. Gallii* and *nana*) may be used nearer the precincts of the house. Pink blossomed *Ononis fruticosa* and its relatives may also be employed and so, too, may *Siphocampylus* with white shades with blue racemose blossoms.

Bushes which may be grown on wall tops for their foliage include a number of dwarf Willows such as *Salix herbacea*, *S. lanata* and *S. reticulata*. Nor are Conifers altogether unsuited for the purpose. The low grower *Juniperus horizontalis* and even the dwarf Mugho Pine (*Pinus mugo*) at the dwarf form of the Scots Pine (*P. sylvestris* *Weymouthii*) can be used.

It goes without saying that in the establishing of bushes on and in wall great attention must be given to the proper preparation of holes well filled with suitable earth. Another highly important thing is that when planting in or on the wall itself the plants must be of small size and should be potted. After planting care should be taken that they do not suffer from drought before the roots have had plenty of time to ramify through the material of which the wall is built. The wider the interstices between the bricks or rocks and the more soil there is found therein the better for the welfare of the plants. Of course, when the wall is a mere retaining wall and the planting is done in ordinary soil behind it, no great difficulties are encountered.

(Continued on page 132)

To an island of Samoa, a Poole Clock has brought constant correct time . . .

ON one of the Samoan Islands in the South Pacific is a training school for native boys maintained by an English missionary society.

There is no electric current, no telephone and no radio at the mission, and if one wants authentic time he must go twelve miles for it.

And so, some months ago, came an order from the manager of the mission for a Poole Electric Clock.

Now the mission has correct time, twenty-four hours a day—time that is guaranteed accurate within sixty seconds per month.



THE ROMANESQUE
MODEL 71—PRICE \$35

Classic design in two-tone brown mahogany with curly maple front paneling, 17 inches high.

Poole Electric Clocks

create and use their own electricity, and so are independent of all outside conditions, running equally well anywhere in the world.

Ask your dealer to show you these remarkable all-electric clocks, without springs, and never requiring winding, oiling or cleaning.

Cased in a variety of handsome models for living rooms, dining rooms, libraries and kitchens; for private and general offices.

Prices from \$20 upward
(Slightly higher West of the
Rockies and in Canada)

If you don't find them readily in your locality, write us; we will give you name of a nearby dealer or fill your order direct if no convenient dealer yet handles the Poole.

THE POOLE MANUFACTURING CO., INC.
Ithaca, N. Y.

POOLE

Electric Clocks

Plants That Climb The Wall

(Continued from page 130)

perfect. Where the wall is of concrete or of solid brick firmly mortared it is obviously quite useless to attempt wall gardening.

For the warmer parts of this country there is an abundance of material that can be used in wall-top gardening. It so happens that many of the drier parts of the United States, of South Africa

and of Australia enjoy a warm temperate climate and it is the vegetation of these regions that is particularly suited to combat the drought conditions which wall-top afford. However, the temperate regions are not without a great deal of material suitable for the purpose, as the list given here will show.

Creative Soils And The Flowers

(Continued from page 136)

The required deep, cool, friable loam that is well drained to a depth of three feet at least. A trench two feet wide by four feet deep may be prepared in fall. The bottom should contain from 4" to 6" of well rotted cow manure. On top of this a 12" to 15" layer of rotted sods that have been cut and mixed with humus-bearing loam and the balance of our trench filled with a fairly rich top soil. Sweet Peas will grow to a great depth but look best at 18" to 24" in length in common. In

the vicinity of New York they can be planted in the open in the middle of March. However, some of the fine sorts have a tendency to rot in the open ground if the soil is too cold and wet. Starting them in pots in the cool frame in February and transplanting in May gives better results.

In every case first ascertain as far as possible of the life history of the plants you wish to grow. Then the location and general cultural conditions will suggest themselves.

Geraniums And Erodiums

(Continued from page 144)

climbed, and a wall may be given up. I should not give up hope.

Quite a small and a delicate, however, and seemingly quite hardy is *E. cheilanthifolium* (E. *cheilanthifolium*). This minute species grows little more than an inch high, but spreads out into a mat as wide as a saucer and continues to bear its small white or pale pink blossoms from May until frost. It is a most cheery and indefatigable small plant and it is too bad that it is hard to come by. Seed of it seems not to be plenty and one seldom sees the plants offered in this country. Let us hope that it will soon be more available.

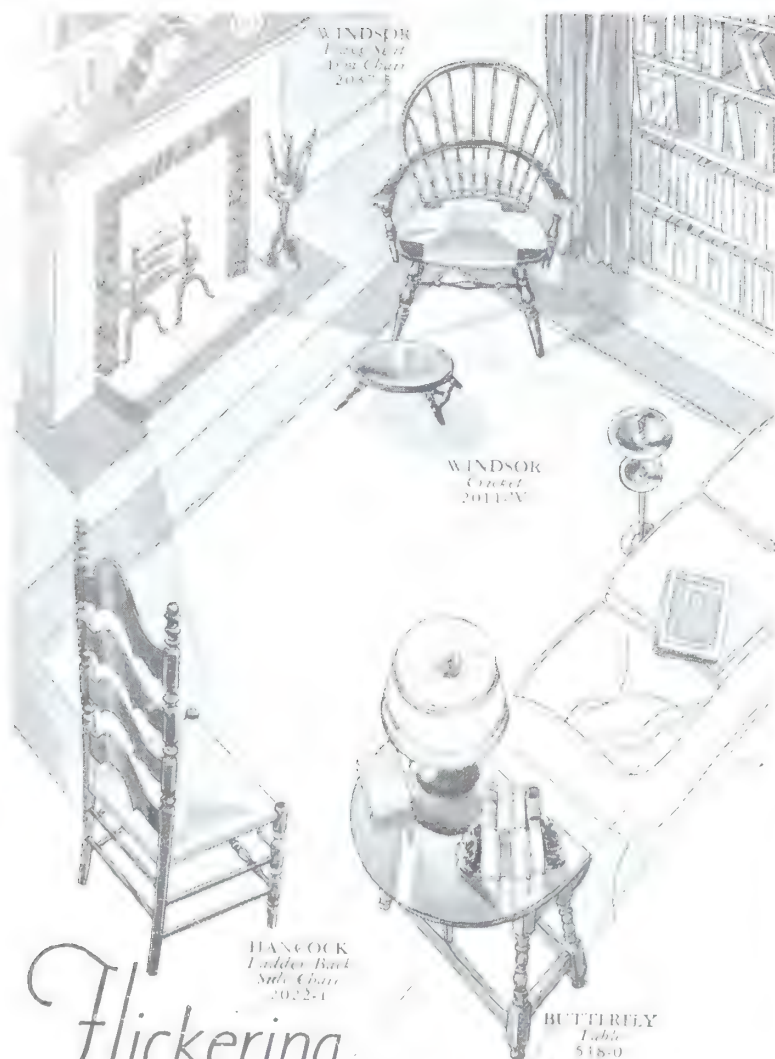
One of the easiest and hardiest of all the kinds is *E. macradenum* from the Pyrenees. The foliage of this plant appears in a delightful ferny mass, green in color and intricately cut, and the freely borne flowers are white, the lower petals veined with crimson and the two upper ones distinctly blotched with dark purple. There is a rose-colored form of it. *E. suprecanum* is one of the fine silver-leaved species and a beauty. The flowers, three to each stalk, are faintly pink and lightly etched. *E. amatum* also is very beautiful, growing from six to nine inches tall and producing masses of silvered leaves and pure white flowers. It is from Syria, but seems hardy in sheltered nooks.

Another fine species and one that is for almost any garden and most conditions is *E. cheilanthifolium* (*E. *cheilanthifolium**) from the moun-

tains of Spain. From a compact mass of woody stems the gray-green, fern-like foliage arises and the white, purple blotched blossoms continue to materialize nearly all the summer through. *E. chrysanthemum* is a yellow flowered kind, a native of the mountains of Greece, with very beautiful silver leaves. With me it has a proven ironclad in the matter of cold resistance, but my garden is a cold one. It is a plant that is unisexual and it is necessary to possess plants of both sexes if seed is to mature.

The foregoing is but a hint of Erodiums. There are many more many that I have not myself yet met with. *E. petreum* sounds engaging with bright pink flowers, two to the stem and *E. absinthoides* is one of the very dwarf kinds with silver leaves in neat tuft and branching stems bearing many pink-veined flowers well above the foliage. One is intrigued to try them all—*romantum*, *kolbianum*, *guelardi*, *daucoides* from Spain, and the great *Manescavi*—noble of form and magenta of hue. Space runs out before enthusiasm for these flowers. In the garden they occupy little room, for they may be tucked into walls, in the flagstone walks at the edge, anywhere in sun in the rock garden. The most fastidious will not be disappointed in their grace and charm.

I shall be glad to tell where seeds and plants of Erodiums and Geraniums may be purchased, if you will write and enclose an addressed envelope.



Flickering Shadows and Restful Chairs

WHEN purple dusk deepens to star-studded velvet, and shadows dance to the tune of a crackling log—Nichols & Stone Windsors stretch forth their arms in a gesture of welcome, and bid you drink deep of three centuries of comfort and ease.

For these illustrious chairs trace their ancestry straight to the Mayflower. And three hundred years of service have but added to the charm, the restfulness and sturdiness bequeathed to them by those patriarchs of Cape Cod days.

In one hundred and twenty-five distinctive patterns—graciously meeting every need of the modern home—Nichols & Stone Windsors bring new beauty and comfort at truly moderate cost.

A delightfully illustrated booklet "The Tercentenary of Charm" will be sent you on request. Address Dept. Q-30.



Gov. BRADFORD Plant Seat Arm Chair 2083-5

WINTHROP Arm Chair 2491-5

NICHOLS & STONE CO.

THE HOME OF

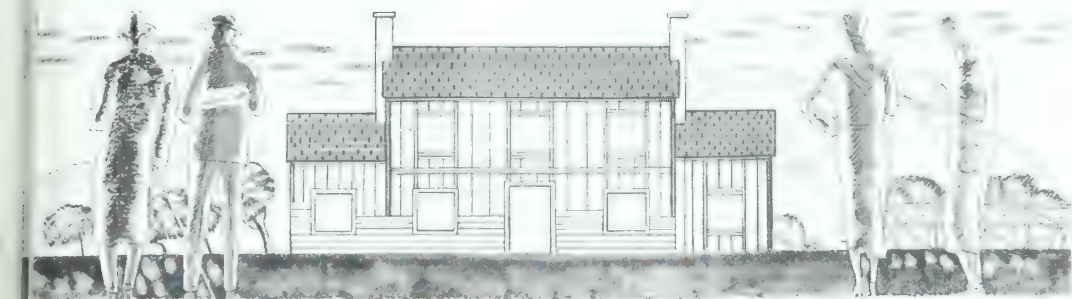
WINDSOR CHAIRS

Gardner Windsor Mass'ts



WHEN A FELLER NEEDS

AN ARCHITECT

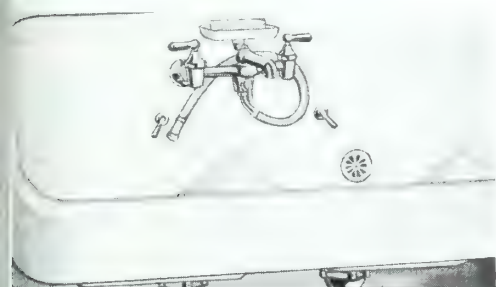


bors . . . windows . . . floors . . . heaters . . . plumbing . . . and so on, and *so on!* What a help it is to have a few experts among your intimate friends when you come to that thrilling, intricate adventure—building a home.

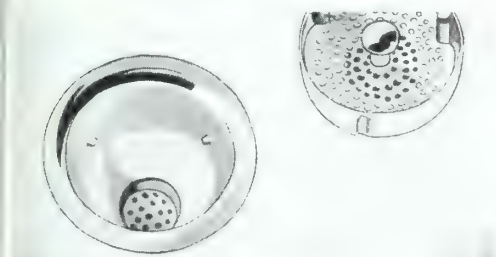
Get an architect off in a quiet corner and ask him a few pointed questions. He'll tell you that quality always pays, that no budget is too small to cover good design and good service. He'll show you that integrity at critical points of instruction is plain common sense, and a joy to rever! It pays, in many ways, to be *right*.

Even to casual callers, the bathroom speaks volumes about your way of living. The true story of your character and carefulness is told by your facilities for keeping clean.

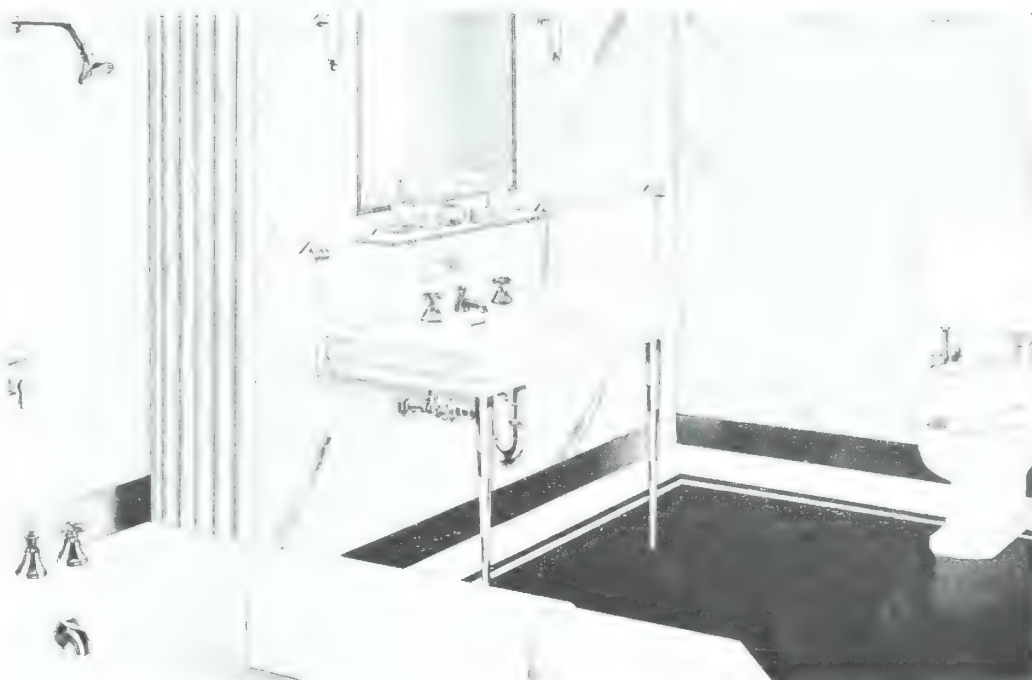
Often you find Kohler fixtures and fittings in the homes of architects, real estate men and others who know more about plumbing than the man on the street. Any one appreciates the fine lines and lustrous finish of Kohler ware . . . the restful charm of its soft pastel tones . . . the clear whiteness of Kohler white and the brilliance of Kohler black. Experts know that the Kohler mark means through-and-through fineness, that Kohler engineers and workmen put a craftsman's pride in their products . . . a pride that blossoms again in your home.



Double-compartment STAFFORD sink with Dynamic swing spout mixing faucet and Duostrainer.



Kohler Duostrainer—showing large five-inch drain opening and removable strainer cup.



A distinctive bathroom, having MAYFAIR bath and STOCKTON lavatory, both with Octachrome fittings and ROCKBOURN toilet.

Be sure that Kohler quality extends to the metal parts. Weakness here is a trouble breeder, a money waster—and a positive danger. All Kohler fittings are made of tough, rustless brass . . . using heavier, simpler parts . . . obviously more efficient in operation . . . good for many more years of fine service.

In country cottage or big-city apartment, the finest plumbing adds relatively little to the building bill and always *makes money!* Increases property values. Reduces running expenses. Prevents trouble. . . Besides paying daily dividends of comfort and pride, that careful people simply will not sacrifice.

If you plan to build or buy or remodel soon, get the advice of experts on this vital matter. Your own architect and plumber will show you how and why an all-Kohler installation gives maximum service at minimum costs. Meanwhile, write for an interesting new booklet, A-10, which shows the beauty and benefits

of modern plumbing, at its best. Write for it now. . . Kohler Co. Founded 1873. Kohler, Wisconsin. Manufacturers of Kohler Electric Plants. . . Branches in principal cities.

ELEVEN IMPORTANT POINTS

- 1 Kohler designs are decorative, purposeful, correct.
- 2 Enamel—fused with an everlasting bond . . . keeps its smooth, glistening surface.
- 3 Vitreous china—armored with a flat, lustrous, lasting glaze.
- 4 Kohler colors are soft, livable pastels. The white is a perfect white.
- 5 Metal fittings match the fixtures in style, character and quality.
- 6 Made of finest materials . . . show craftsmanship and care.
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American-Grown Daffodils

(Continued from page 69)

of the new English and Dutch varieties. At one bulb farm in Oregon I had the pleasure of seeing what is said to be the most complete commercial collection of these wonderful new varieties existing anywhere in the world. This, and stocks of the newer things possessed by other growers, are already serving as the source of supply for both American and Dutchmen who are going into commercial bulb growing. A splendid lot of American-grown seedlings, many of which were exhibited at the several shows, are also coming along. Within a few years American gardens will be as well, if not more adequately, supplied with all of the very finest of the new Daffodils as those of any other part of the world.

ADVANTAGES

The fact that America has had to wait so long for these new creations in the Daffodil world means that we are going to have the accumulation of many years' work on the part of the English and Dutch hybridizers presented to us more or less at one time. Even this situation, however, has at least one possible advantage—we have been forced, so to speak, to keep our new Daffodil treasures in the same bank. In the hands of the growers stocks have accumulated more rapidly than they would have had the supply been kept cut down by retail sales. Those who like to look for the silver lining may find a modicum of comfort in this fact.

In any general survey of the newer and the newest varieties, many of which will be generally available for the first time this fall, two things stand out strikingly. The first is the creation of new types, as well as of new varieties—or perhaps it would be more accurate to say the disappearance of old types—as the result of the continued crossing and recrossing between types. And the second is the development of new species and near-species hybrids, such as those secured from the Cyclamineus, Triandrus and Jonquilla sorts. All of these latter are particularly interesting because they mark the turning away from the aspiring for greater and greater size as the chief objective in Daffodil breeding. These new varieties are not "enormous" Daffodils—for which we may be thankful. The Giant and Super-giant Trumpets have their place, but with the wonderful development of color in the new Incomparabilis and Barri varieties, in addition to the refined and much more spirited beauty of the species hybrid, this will be increasingly less important than it has been in the past.

It would be impossible in the confines of an article such as this to attempt to describe any considerable percentage of the host of meritorious new Daffodils. The best that can be done is to call attention to a few of the most outstanding in the hope that the reader may be impelled to follow the wonderful trail of the new Daffodils further in the catalogs of the specialist who are now listing a considerable number of them.

While there are many individual varieties more sensational in size or

coloring, there is perhaps no more outstanding in its difference from older forms and in its promise for the future, than the Jonqu Hybrid; these have resulted from crossing the giant trumpet sorts, such as Emperor, with the old single sweet-scented Jonquils. Though small in stature, these flowers have remarkable stance, and either in the garden when cut last for an unusually long time. The colors are richer yellow than are found in any other outside of the original Jonquils, deep buttercup gold. For the most part they are sweet-scented and borne several on a stem.

Typical of this class is Tull Hostilius, nicely proportioned, with clean-cut Jonquil trumpet and a uniform pure gold color. Somewhat similar but of various shades of color are Romulus, Numa Pompilius, Lady Hilligdon, Golden Sceptre, one of the most famous in this group but of somewhat different type, has flowers so large that it is sometimes classed as a yellow Trumpet;—it well illustrates the disappearance of the old lines of demarcation between the Daffodil types. General Pershing, another large flowered sort, is perhaps the richest colored of all. The former has been such a good propagator that it is now very moderate in price, cheap as Engleheart's old Buttercup, which was one of the forerunners of this class. White Wedgwood is distinct in having a pure cream white perianth, of the starry shape typical of many of these varieties, with trumpet of very light sulphur or deep cream-yellow; tall, graceful and in every way a delectable flower. Orange Queen, one of the least expensive of all Daffodils, is one of the cheeriest—starry little flowers, one to three to a stem, of brightest Jonquil gold, with a hint of orange and a delightful Jonquil fragrance; an old variety but one which has never been given the recognition it deserves.

A HARDY GROUP

The Triandrus Hybrids form a group which is especially desirable for naturalizing or for the rock garden. Of more generous proportions, they are much hardier than the species. As with the Jonquilla Hybrids, most varieties produce several flowers to a stem, and their general effect is charmingly graceful and delicate. There are two quite distinct types, the first resulting from Trumpet parentage and the second from Leeds. Of the former the best known is Johnstons Queen of Spain, a wild hybrid discovered by Peter Barr; growing but a foot or so in height, it is one of the most graceful little Daffodils in cultivation and also one of the most adaptable for a wide range of uses. It is canary yellow, with a typical reflexing perianth. Leeds is pure white, and makes a splendid companion for it.

Larger flowered are Harvest Moon, a pale lemon yellow, and Cingalee, a cream-colored perianth with a soft primrose trumpet. More graceful in form, because the trumpets are in better proportion to the perianth, are the Triandrus-Leeds Hybrids, of which

(Continued on page 138)

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SPENT ON TABLES

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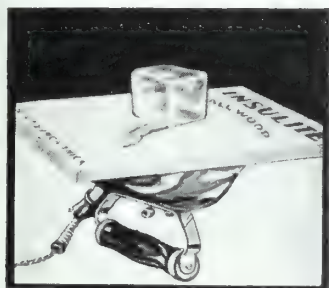
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American-Grown Daffodils

(Continued from page 134)

Agnes Hurvey, now moderate in price, is perhaps the best known; this has a starry, pure white perianth with a cup of cream-white, sometimes shading to apricot. More recent additions are Moonshine, creamy white throughout, and Pearly Queen, with a silvery-white perianth and citron-yellow cup with a peculiar pearly blush which gives it its name. Snowbird is pure white throughout and more erect in growth; Thalia, which has been called the "Orchid Narcissus", is entirely distinct from all the above, having a short cup; its flower is three or four to a stem, are pure white and exceptionally long lasting.

In the Cyclamineus Hybrids we have a type still newer than any of the above, particularly valuable both for their exceptionally early flowering and their remarkable long lasting qualities in the garden or when cut. The first of these to flower, and the finest so far developed, is February Gold which blooms in February or earliest March even in the latitude of Philadelphia; a perfect gem of a pure golden yellow trumpet with star-shaped reflexed perianth and a fluted, deeply lacinated trumpet of nice proportions. March Sunshine is similar in color but smaller and in general more delicate. Cyclamineus parent, it is ideal for the rock garden. Another is Fly-cup, with a canary-yellow perianth and wide, erect, formed crown; Cyclataz is bright yellow with orange yellow cup, similar to that of Sunset d'Or, of which it is a seedling.

SENSATIONAL SORTS

The most sensational of the new Daffodils are to be found among the new Incomparabilis, Barri, and Leeds Hybrids. These have been called "Giant Leeds" and "Giant Barri". These terms, however, do them scant justice; they are by no means merely larger varieties of the older forms of these two classes; the size of the cups or crowns has been increased and the coloring greatly intensified, in many cases extending clear to the bottom of the base of the cup, and in other making striking and spectacular contrasts between the deeply colored frilled, flaring margin and the lower portion. No one who has not actually seen some of these varieties can well picture their striking, and in many instances almost startling, beauty. That they will take American gardens by storm once they begin to be at all generally known is evident by the sensation they create wherever they are shown, backed by the fact that they are absolutely hardy and in many instances more vigorous in growth and disease-resistance than the older varieties.

One of the finest of these Incomparabilis Daffodils of moderate price is Croesus, with a wonderful perianth of light canary yellow, the outer petals of which are so broad that they nearly touch, the inner ones overlapping and opening flat; the broad fluted cup is a rich orange clear to the base. Another glorious one is Appleby, available at a lower price than the famous Gallipoli which, striking as it is, has a long goose-neck which permits the flower to turn

down. Francisca (Franciscus) Drake which I consider one of the finest of all, though it is very reasonable in price, has individual petals often over an inch and a half in width and of unusual substance, pure white, tinged gold at the base. Its pure yellow cup is broad and deep, shading to flaring orange at the broad, frilled edge; the flower is held well above the foliage and its reflexed, sometimes slightly twisted petals give it a graceful, informal character rare in so large a flower.

Milford-Haven, creamy-white with yellow-orange margined trumpet, another beauty. Mrs. Francis Kin, creamy white with a lemon yellow cup changing to orange at the edge is very distinct. Fortune is one of the most remarkable both for its great size and its surprising earliness; clear yellow perianth supports a long trumpet-shaped crown of deep blood orange; it still sells, however, for around a hundred and fifty dollars a bulb. Red Cross, cream yellow with a light orange cup, depending at the base, is one of the most famous. Stella Pratt, available at a much lower price, is very similar. Some of the older and less expensive but nevertheless fine varieties include Bernadine, Whitewell and Well Scarlet.

A GOOD BUY

Coming to the newer Barri (which have trumpets or cups less than a third as long as the perianth segment), we have as one of the most outstanding not only of this group but of all Daffodils, the glorious Diana Kean. The flower of this variety is extremely large, the outer petals being creamy-white being exceptional broad, the inner ones pointed or trilium shaped, forming almost a triangle; this remarkable slightly reflexed perianth supports a splendor flaring, deeply frilled and fluted cup of deep chrome yellow, intensifying toward orange. At the price at which it is now offered—five dollars or a bulb—it is certainly one of the best "buys" among the newer Daffodils. Anna Croft, soft yellow with sulphur-yellow-red frilled cup, is another. This, together with Dionysi, creamy-yellow with orange cup, a Lady Diana Manners, pure white with a brilliant red cup, were great favorites at the Northwestern spring shows, as they have been abroad. Older varieties of the same genotype which can be bought by the dozen instead of singly are Bath's Flan in which the orange-scarlet edged cup contrasts nicely with the yellow perianth; Lady Moore, creamy-white with a yellow, red edged cup; Red Chief and Red Beacon; and the exceptionally beautiful Nanny Nur with a delicate creamy-white perianth and contrasting orange cup.

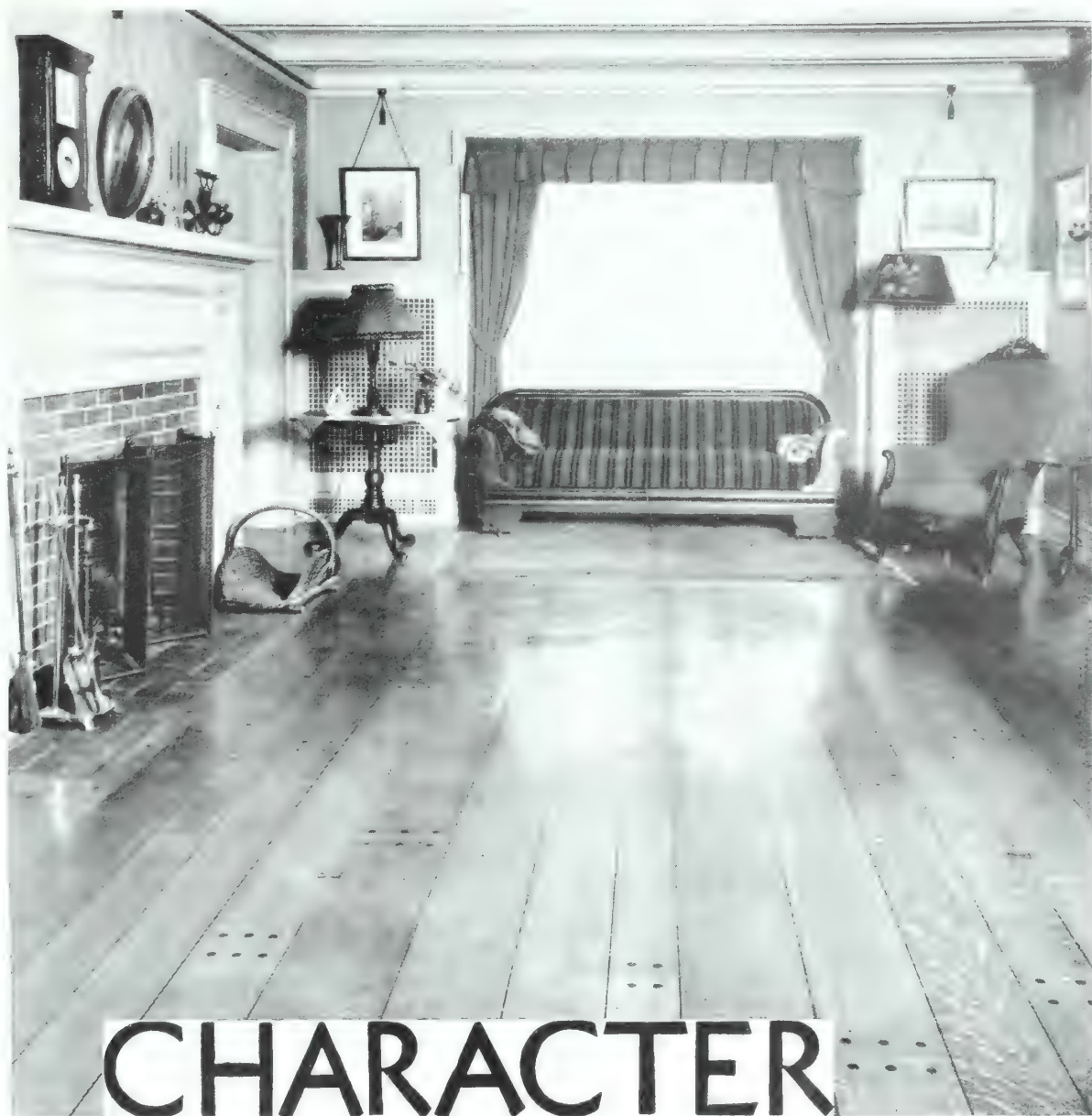
The Leeds varieties include both shallow and deep crowns or sen-trumpets, but they all have white-cream perianths and white, cream, extremely pale yellow or citron trumpets, though some of the new varieties show a pink or apricot tinge of color, making the class less definitely defined than formerly. Thou-

(Continued on page 140)



BRUCE PLANK FLOORS are available in oak, walnut and Philippine hardwoods, in three grades, Mansion, Fireside and Tavern; five widths, 4, 5, 6, 7 and 8 inches. *CELLized (chemically treated to resist moisture) or untreated; beveled or square edged. Sold through retail lumber dealers everywhere.

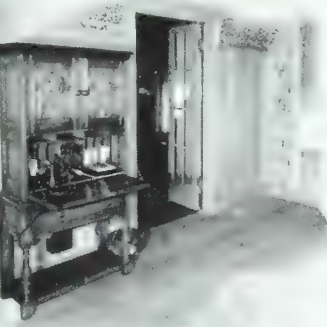
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American-Grown Daffodils

(Continued from page 138)



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Rookwood Pottery

Cincinnati



THIS MARK
IS ON EVERY PIECE

lacking the brilliancy of the Incomparabilis and Barri types, they are exceptionally delicate and charming flowers.

Of these new Leedsis, the most imposing I have seen is Daisy Schaffer, which has stood out conspicuously among hundreds of other sorts that have been on exhibition where shown; it is of primrose size and has a pure white perianth with a pale citron-yellow cup, slightly deeper at the wide open brim; it is still very high priced and I have not found it listed in any American catalog so far. Another beauty is Gertie Millar, one of the finest of all Daffodils, frequently measuring a full six inches across, with a beautifully proportioned frilled cup nearly three inches across, both being of a uniform ivory white; this is available at around twenty-five dollars a bulb. Considerably less expensive is Mrs. Nettie O'Melveny, one of the most fairylike of all large flowered Daffodils, as it is held well above the foliage on a graceful stem; it has a pure white perianth and cup of strong, deep lemon-yellow color with creamy centers.

MODERATE-PRICED SORTS

Among the very moderate priced newer sorts some of the most charming are Delaware, somewhat similar to Daisy Schaffer, but smaller; Eve and Pallas Athene, a lovely pair, delicately colored, the latter exceptionally tall; Silver Star, a pure white perianth with yellow cup, universally and deservedly popular; and Mitylene, a great flower with pure white perianth and pale primrose saucer shaped crown, which has made a great reputation for itself abroad. A few of the best of the older sorts in this class are Lord Kitchener, Sirdar, St. Olaf and Southern Gem.

In the Poeticus class comparatively little advance has been made, though such varieties as Pelleas, Dactyl, Rupert Brooke, Edwina and Snow King are well worth while for the connoisseur, and with the exception of the first two, very moderate in price. The best of the less expensive sorts such as Homer, Horace and *Poeticus maximus*, an improved form of Ornatus, should be planted generously, even by the hundred, as the poets are the most satisfactory of all for naturalizing and in their chaste simple beauty always desirable for cutting. Most of them are sweet-scented. In the new variety Madam Queen (Kentucky) there is a distinct new development in that the perianth is primrose with a distinct coffee-colored shade; undoubtedly this will lead to interesting things in the future.

In the group of Cluster-flowered Poeticus, or Poetaz, varieties—resulting from crossing Poeticus and Polyanthus kinds—there are several new ones of outstanding merit, such as Golden Perfection, sulphur-yellow with a large deep golden cup; Red Guard with perianth shaded apricot and orange-scarlet cup; and Glorious, pure white with contrasting glowing red cup. The Poetaz type is already fairly well known through such fine low priced sorts as Laurens Koster and Asperis, which is much better

than the older Elvira, Admira costing but little more than these others, is attractive.

Among the Trumpet varieties most distinctive achievement is the development of a new type with a tinct tinge of pink or apricot in trumpet; this is most marked in variety Mrs. R. O. Backhouse—"pink Daffodil"—with creamy perianth and a distinct pinkish shade throughout the trumpet. Equally beautiful but not quite "pink" and much less expensive. Lovencost, Jim and Sirene. The white Trumpets are fairly well known through the varieties Mme. De G. the first of this kind; Alice Kn and Mrs. Ernest H. Krelage. They however, have now been far surpassed by such wonderful flowers as John Bodger, which I consider the finest white Trumpet so far developed; Jungfrau and Lord I Montbatten. One cannot leave White Trumpets without mentioning again that little gem for the garden, W. P. Milner.

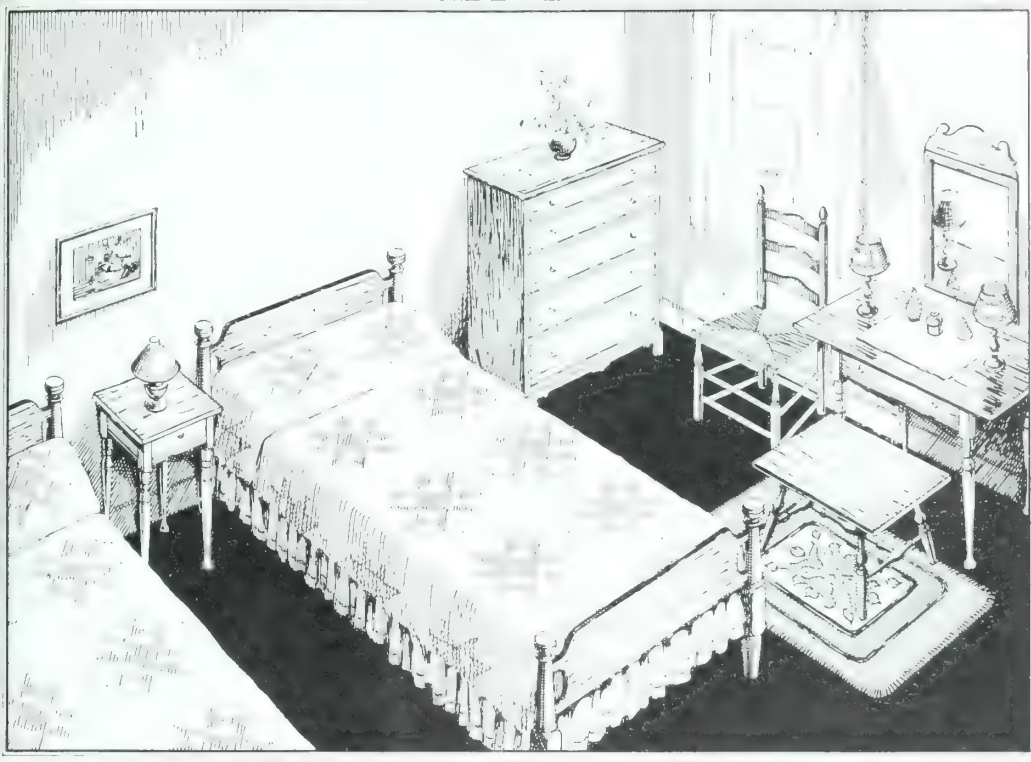
The Yellow Trumpets and the colors continue to multiply and increase in size. With the introduction of Treserve, and several quite similar a few years ago it seemed as though the limit must have been reached the dozens of new varieties I saw shows and in commercial stocks, have impressed me as being the finest yet, not so large, but of better proportions, very early, and extremely long lasting, is bound to replace many of the others in this class as soon as it becomes more generally known; fortunately the price is very moderate. Among the Bi-colors, Van Waveren Giant has quickly become known world over; Spring Glory has largely replaced the old Victoria; Silva, as its price comes down, is becoming equally popular. Of the recent introductions the two most outstanding are Robert E. Lee and Jeffa, both of which have proven most impressive all shows both here and abroad.

THE SEMI-DOUBLES

Most of the old Double Daffodils were too double to be beautiful, not a few of the newer ones are subject to the same objection. The newer types of semi-double form, with the crepe petals of a color contrasting with the perianth petals, are, however, charming. The best known of these, perhaps, is the remarkable Mary Copeland with a combination of pure white and golden yellow; Dubloon, sulphur yellow and golden yellow, has become very well known in this country. Two of an indescribable combination of creamy yellow and orange, is a moderate in price and merits a place in any collection; Daphne, still rather high priced, as it was introduced two years ago, has delightful sweet-scented small double flowers which to me seem by far the most charming of any in this class.

Among the new Incomparabilis and Leedsis Hybrids there are a number of outstanding varieties which were not mentioned in the discussion of these types for the reason that they are so distinctly different as to

(Continued on page 142)



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American-Grown Daffodils

(Continued from page 140)

really representative of new types, or at least sub-types. One of these which has made a great name for itself and been a consistent Award winner at all exhibitions, is John Evelyn; the broad petalled, flat opening, creamy white perianth makes a background for a cup deeply fluted, wide-opened and with a double and often triple frill at the margin—an indescribable apricot-orange in color and with conspicuous, harmonizing anthers. Mrs. Barclay, an improved form of Village Beauty, has a creamy white Poeticus-like perianth, with a flat opening, red edged cup of pure yellow. Radio is distinct in having conspicuous white rays extending from the frilled edge of the cup towards the center. Loudspeaker derives its name from the character-

istic formation of the beautiful flaring orange-yellow trumpet, which is fairly well illustrated in one of the accompanying photographs. Rag Mountains, Grand Cañon, Czarini and Florida are examples of what might be termed a distinct "Cactus" type among Daffodils, having often slightly twisted and pointed perianth petals reflexed, giving unusual grace and informality to the flower.

Truly, in America, we have as yet just begun to know Daffodils and the joys of growing them in variety. The wonderful thing about the situation is that these new queens of Spring's pageant of beauty will succeed practically everywhere throughout our country, and for the humblest of gardeners.

House & Garden's Bookshelf

BIRDS OF THE WILD—HOW TO MAKE YOUR HOME THEIR HOME, By Frank C. Pellet. New York: The A. T. De La Mare Company Inc.

"HOW to make your home the home of wild birds," or how to attract birds to your home, is expressive of the subject matter of this vivid, little book. In this day of the garden idea, it is a suggestive guide in the bird garden.

It is not a bird study in the sense of being a book on the identification and classification of birds, but rather a familiar, personal narrative and description written out of the experience of a bird-lover's success in winning and holding the friendship of the birds to his home surroundings. It is not the work of a novice, or the compilation of bird-lore from other sources, but the simple, charming story of one who through many years of careful study and writing on nature subjects knows how to record his own observations of bird-life and how to give practical directions to others who would like to have the presence and enlivening charm of birds on the grounds and in the gardens about their homes.

Note how clearly the author states the secrets of his success: "Three things are necessary to bring the birds to your vicinity: the first and most important is suitable nesting sites; an abundant food and water supply comes second; while security, with protection from enemies, is third." In this concise way we are told that we may bring the birds to our doors in the springtime and have them at our windows on winter days. A few simple instructions and the use of well-chosen photographs show us how to supply inexpensive nesting sites and feeding and watering places. Helpful directions are given for providing food and attractive shelter and for protecting the birds against winter storms and lurking enemies. One could wish, however, that the author had advised to deal a little more summarily with the great horned owls, cats, skunks and snakes. For many readers the picture of a snake in a bird-book does not enhance the book, but is too much like finding a snake in a bird-

bush. Taken as a whole, the writer's use of his photographs is a very rare contribution of interest to his work.

The writer of this review, by the use of native and cultivated fruit and seed-bearing trees, shrubs and vines has made his own country home grounds an inviting haven for bird life. For this reason he appreciates all the more the author's suggestions for planting. To Mr. Pellet's valuable and rather extensive list of plant-life, would add the use of wild roses planted in masses, the late-fruiting varieties of Hawthorne, like the Coolspur, and the Honey-locusts. These furnish beauty of background, an abundance of food and the most secure protection for nesting. The chapter on "Suggestions for Planting" reveals a list of plants adequate to meet the needs of both the small home site and the bird refuge of the countryside; and many of the plants are once valuable for bird-gardening and landscape gardening. One of the values of this little book is that the observations and suggestions of Mr. Pellet apply both to city and country places in widely separated territories. In the author's preface he says:

"Some of the happenings were at my home in town, some at my little farm in Iowa, and some at my large one in Nebraska. I am one often spoken of as land poor, because too great a portion of my resources is invested in land. However, I am rich in trees and birds, in flowers and vines, and in butterflies and bees."

You catch a gleam of this wealth of the author's mind in such chapter headings as, "My Investments In Living," "Invitations That Birds Accept," "Attracting Migrating Birds," "Winter Birds," and "My Special Friends." These and the other chapters are like a series of informal, personal bird-talks. There are here a warmth of friendliness and a wealth of knowledge, a simple beauty of style and vividness of narrative illustrated by the use of many original photographs, and it is all so unpretentious. The author's inner, esthetic life is revealed, and the reader feels that the book is written out of an experience of love for every living thing

(Continued on page 156)

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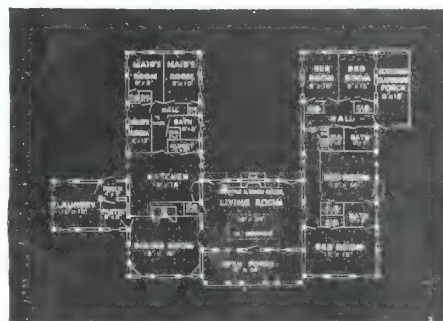
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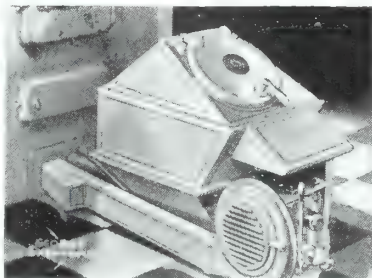
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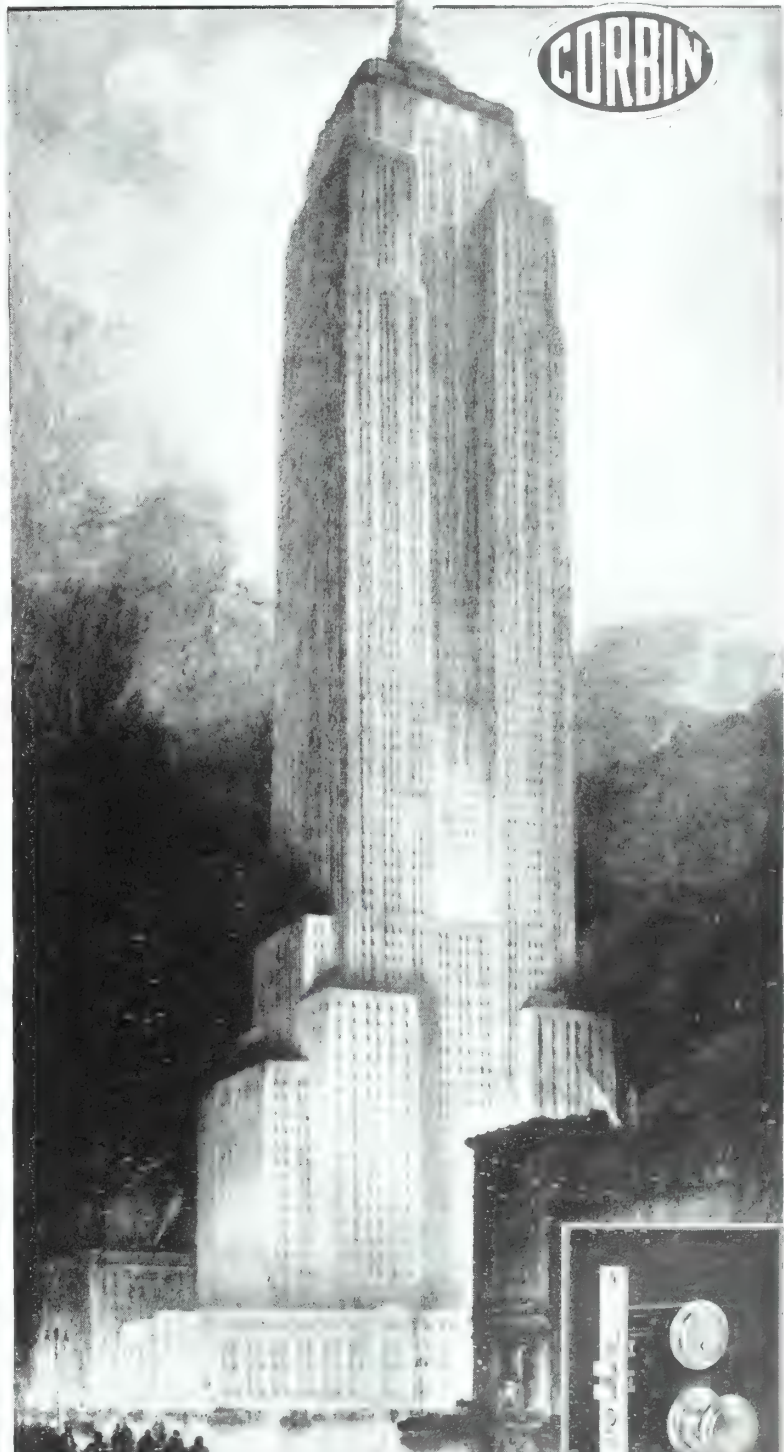
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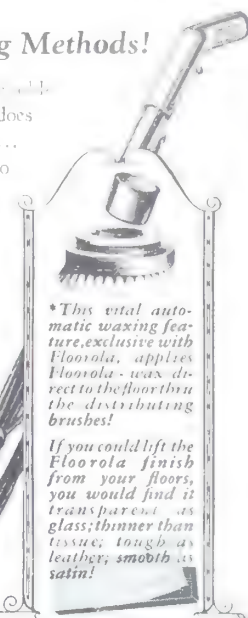
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Tulip Terraces For Spring Effect

(Continued from page 80)

For color with true Forget-me-not blue flowers is effective. To vary the *Alyssum saxatile compactum* (bright yellow flowers) is one of the best for the garden along the terrace. Little Grape Hyacinths are planted.

On the upper terrace in front of the Lilac hedge, Cherry-rose Edmee Darwin Tulip is used on both sides. On the left in front of this Anton Mauve Darwin (deep bluish lilac), Flamingo Darwin (pale shell pink), Jean of Arc Darwin (sunflower yellow) and White Perfection Darwin (pale yellow) are alternated and mixed. On the right Anton Mauve is again used with Dream Darwin (rosy lilac) and Mrs. Potter Palmer Darwin (bright purplish violet). These are alternated and mixed. On the left in the next bed is the beautiful Double Tulip Epicure (apricot-salmon). On the right are Cottage Tulips, Miss Willmott (pale primrose yellow) and Sir Harry (pale lavender pink) mixed together.

On the next terrace (lower) to the left we find Plutarchus Dutch Breeder Tulip (bronzey yellow with a flush of heliotrope in center of petal) and Louis XIV Dutch Breeder (an even tone of dark purple with margin of golden bronze). On the right Apricot Dutch Breeder Tulip (dull bronzey buff shaded deep apricot) is mixed with Dom Pedro Dutch Breeder (coffee-brown, shaded maroon and inside rich mahogany). On this terrace also is Fantasy, a glorious Parrot Tulip of true pink color and opposite on the left is Clara Butt Darwin (clear salmon). Fantasy is a sport of the Clara Butt and both have the same exquisite color. Next we have Marie Louise Dutch Breeder (old rose flushed out-

ing-salmon) and Cardinal Manning Dutch Breeder (a splendid shade of rosy violet finished with a slight bronze edge).

On the lowest terrace in the left by the wall is Tulipe Noire Darwin (almost to the so-called black Tulip (deep maroon black). On the right close to the wall is Zulu Darwin (deep velvety purple-black). Then (on the left) has Eclipse Darwin (deep rich, glowing blood red). (Right) Beecher Dutch Breeder Tulip (deep violet blue). The last two beds that we have not discussed contain the William Pitt Darwin (very deep crimson) and Mrs. Beecher Stowe Dutch Tulip (finest deep purple).

Key for Plan on page 81

- 1-2. Edmee Tulips
3. Anton Mauve, Flamingo, Jean of Arc, White Perfection.
4. Anton Mauve, Dream, M. Potter Palmer
5. Epicure
6. Miss Willmott, Sir Harry
7. *Alyssum saxatile compactum*
8. Forget-me-not Ruth Fischer
9. Plutarchus and Louise XIV
10. Apricot and Dom Pedro
11. Fantasy
12. Clara Butt
13. Marie Louise
14. Cardinal Manning
15. *Alyssum saxatile compactum*
16. Forget-me-not Ruth Fischer
17. Tulipe Noire
18. Zulu
19. Eclipse
20. Beecher
21. William Pitt
22. Mrs. Beecher Stowe
23. Lilac or *Syringa vulgaris*
24. Grape Hyacinth
25. Common Privet or Boxwood

Tulip Terrace Transformed

(Continued from page 81)

Again Verbena is used but this time in other colors, lavender and purple. Verbena is a flower that is a joy all summer. Pink, white, lavender and blue. Look put come next and back of these Gladioli. This flower is delightful in its yellow and lavender; shades of pink and red are pleasing, too.

Giant Zinnias are one of the stunning flowers of late summer. In this lower bed it is wise to use the soft shades, suggested because we do not wish to detract from the brightness of our upper terrace. These Zinnias are bordered by Ten-week Stock in two of its most unusual shades, violet and purple, and also by Candytuft in dark crimson and cardinal. And next are Petunias—such lovely ones with ruffled. They are large in size and have edges like satin ruffles. They are called Ruffled Pinks. Also there are some obtainable in lavender and purple. How beautifully these three shades, pink, lavender and purple, will blend.

No garden is complete without spicy old-fashioned Pinks (*Dianthus*) and the pink shade they are at their best. French Marigolds have rich gold and bronze colors and with Heliotrope as a background in the fall are truly lovely purple and gold!

When you have planted the garden

take your work there often and enjoy the out-of-doors. When there are spare moments go there with folded hands and breathe in the intoxicating fragrance and feast your eyes on the marvel of color. Occasionally take a basket and scissors to cut flowers but not of all leave most of them on the stems and take your friends to see them.

Key for Plan on page 81

1. Orange and yellow African Marigolds.
2. Santa Barbara Poppy.
3. Blue *centaurea*.
4. Nigella, Miss Jekyll.
5. Scarlet and dark red Verbena
6. Pink and red Shirley Poppy
7. *Coreopsis drummondii*.
8. Annual blue Lupine.
9. Salmon Super-Giant Snagdragons.
10. Wallflower Super-Giant Snagdragons.
11. Dark red Super Giant Snagdragons.
12. Pink single Cosmos.
13. Pink and canary yellow Ten-week Stock, alternating.
14. Rose, lavender, pink and white Scabiosa, alternating.

(Continued on page 153)



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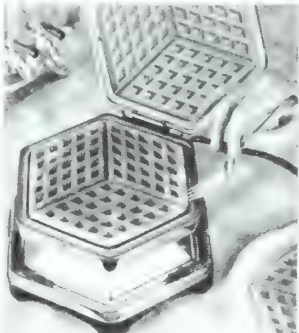


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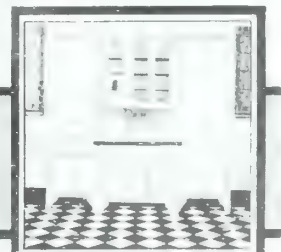
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Grafting. Budding And Inarching

W. Morrow

GRAFTING is an operation in which two cut surfaces of the same plant, or of different plants, are placed together to unite and grow together. The cutting, or portion cut off, is termed the scion or graft, and the rooted plant in which it is placed, or worked, is called the stock.

The art of grafting is of great antiquity, but by whom it was invented is not known. It is spoken of by Theophrastus, Aristotle, Virgil and other ancient authors. It would appear, however, from their writings, that the principles were very imperfectly understood, otherwise they would not have entertained the belief that the vine could be grafted on Walnut or Cherry, and the Peach on the Willow, or that black Rose would be the result of grafting on black Currants, for these plants having no natural affinity can never form a vital union, however accurately they may be mechanically joined. The modes of grafting are numerous, but they all depend upon one principle which should be well understood. Previous to explaining that, however, it must be remarked that wood does not unite with wood so as to form a vital union; for after trees have been grafted for many years, it is found on dissection, that between the portions of the wood of the scion and the stock, placed together at the time of grafting, no union has ever taken place.

THE ESSENTIAL CONDITIONS

The central cambium is a viscid secretion present in all living parts of plants, and from it all their organs are formed. It is most readily observed between the bark and the wood of erogenous trees in spring. From this substance a cell is formed, and the earliest condition of a plant is a single cell. This cambium or organizable matter is what forms the union in all modes of grafting and budding. It is by means of the union cuttings before root are grafted. Some years ago the Editor of the *Journal of Horticulture*, Doctor Hogg, of London, gave several instructive papers on this subject. He claimed that the cambium had to go through several changes after grafting and become cellular or vascular tissue, according to the genera of plant worked upon, and that no union would take place until most of these changes had been gone through.

The reasons for which grafting and budding are done are various, but the most common is to put a clone variety of fruit or flowering plant on roots that are harder than its own. Many of our finest varieties of fruit trees do but poorly on their own roots when conditions are not to their liking. Grafting is also done to change fruit trees already established into other or more desirable sorts. It is also done to strengthen or retard growth, as desired. Thus Peaches are worked on Plum stock for forcing purposes because they don't make so rank a growth as would be the case on their own roots. Pears are worked on Quince, for low, heavy, or ill-drained locations—and for higher land, on some apple seedlings. Thorn and Mountain Ash have also been used for Pear stock in dry or

gravelly subsoil. So there is always reason for the work, apart from the pleasure of doing it.

Cleft grafting is most common practised on established Apple or Pear trees. Small branches or side shoots are better than wood six inches or more thickness. The grafts will take either, but those on the small wood are in less danger of being blown off at the first year's growth. Grafting is most successful if done when the sap has started but before the buds show the green. Whip and tongue grafting forms the best union on seedlings—two year old stock. The stock to be grafted upon should be gone over a week or two before sap starts to move, and cut back to about where they are to be grafted. Young stock one inch or so in thickness can be left at this cutting nine inches or so from the ground. Larger stock, if straight, can be left any desired height, for standards up to five or six feet—but the low grafted stock will, in most cases, come out ahead. Plums, Apples and Pears can be worked the same so far as the operation is concerned, but Plums should have Damson or Plum stock.

PRINCIPLES OF BUDDING

Budding is an operation by which a bud together with a portion of bark is removed from a plant, and inserted beneath the inner bark of another plant or beneath that of the same plant; for this is sometimes done where the natural buds do not push to form shoots at places where they are necessary. As in grafting, on nearly allied species or genera will succeed when budded on each other. The main principle of budding is the same as in grafting. The union is effected by means of the organizable matter of the cambium which exists between the outer and inner bark, and the success of the operation depends upon the abundance of that matter being such as to permit easily raising the bark from the wood. When both the stock and the tree from which the bud is taken are in that condition the union is most readily effected. Buds are generally inserted in July or August, which case they remain dormant, or at least do not push into shoots until the ensuing spring. The modes of performing the operation are various, the principal being: shield or T budding, inverted T budding, square shield, flute, ring budding.

Shield or T budding is the best and quickest mode for most purposes. In operating, take a shoot from the tree from which buds are to be worked, and immediately cut off the leaves, leaving half the length of the petioles, make a transverse incision in the stock, at the middle of this, make a longitudinal one. A bud should next be removed from the shoot, by entering the knife about half an inch below the bud, more or less according to the size of the stock and of the shoot, with a clean sloping cut, pass the knife upwards and inwards till under the bud, and then slope outwards so that the eye may be nearly in the middle of the piece or shield thus detached, or rather

(Continued on page 156)



Now...You can have lovely Waxed Floors in 30 minutes

Polish your floors and furniture to
new, lasting beauty—*So easily!*

YOU have often admired the beautiful, waxed floors in modern homes. Do you know that your floors can be given this same wax polish in just a few minutes—for a few cents?

It doesn't make a bit of difference whether your floors are old or new, hardwood or softwood, waxed, varnished, shellaced or painted—all can be given new beauty with this magic polish—Old English Wax.

Old floors look like new and new floors stay like new because Old English Wax protects floors against scratches, worn spots and children's carelessness. It contains a higher per-

centage of hard carnauba wax than any other floor wax—that is why the rich, gleaming polish lasts for weeks and weeks.

Old English Wax cleans the surface thoroughly and then polishes perfectly smooth and dry. New users are always amazed at the little amount of dust which clings to Old English Wax polish. Dust-

ing becomes mere child's play.

For Furniture, Too

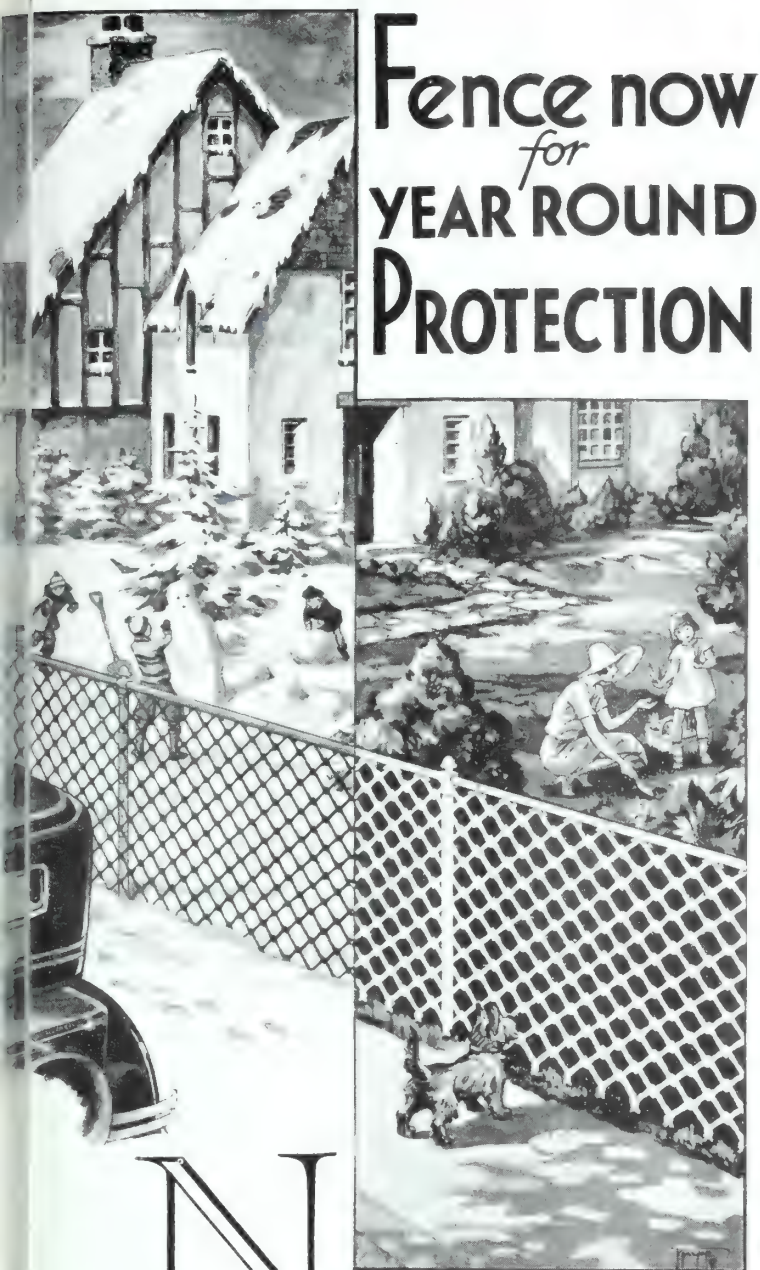
Old English Liquid Wax is ideal for polishing and protecting your old furniture that modern wax finish and preservative cannot do.

Sold at paint, hardware, drug, grocery, dept. stores. Made by The A. S. Boyle Co., Cin'ti, O., U. S. A. and Windsor, Ont. Canada.



Old English Wax

PASTE OR LIQUID POLISH



Fence now for YEAR ROUND PROTECTION

NOW is the time to fence your home that you may enjoy the privacy and seclusion which an Anchor Fence provides all year round.

An Anchor Fence installed now will give your children a play yard for their winter sports—safe from skidding cars on the busy streets. Further, an Anchor Fence installed now will not interfere with your spring planting.

Call the local Anchor representative and have him give you an estimate on your requirements. This service will not obligate you in any way.

Anchor Post Fence Company

Eastern Avenue and Kane Street, Baltimore, Md.

Albany Boston Buffalo Charlotte Chicago Cleveland Detroit
Cincinnati Hartford Houston Indianapolis Los Angeles Mineola, L.I.
Newark New York Philadelphia Pittsburgh San Francisco
St. Louis Shreveport

Sales Agents in other principal cities. Consult your phone directory.

ANCHOR FENCES



When a Doctor takes to DISH WASHING

*...science reveals some
astounding truths about
the dangers that lurk
in hand-washed dishes*

YOU can't fool a doctor with "eye" cleanliness. He knows that seeing isn't always believing. Only the microscope can tell you the real truth about the dishes from which you eat.

China, to be germ-free and safe, must be washed in water far hotter than hands can stand. No water's too hot for a Walker's electrical fingers! And there must be a stripping water-action which removes every trace of film. In that film, however thin, germs thrive and multiply.

More doctors own Walker Dishwashers than any other single group or profession. This merely means that doctors, aware of the connection between cleanliness and health, have been the first to recognize the dangers that lurk in the dishrag.

Everyone hates dishwashing. Many a pleasant meal is spoiled by the thought of the messy job to come. If you want to be relieved of this daily nightmare, you owe it to yourself to investigate the Walker. The coupon will bring you complete information

A Few Quick Facts

Self-cleansing—the action that washes the dishes washes the machine, too. Washes, rinses and dries everything which can be washed by hand without laborious scouring. The Walker, after many years of development, now offers greatest efficiency and many exclusive advantages.

Approved by Good Housekeeping Institute

WALKER ELECTRIC DISHWASHERS

Sink and Cabinet Models

Some territory is still open to a few progressive representatives.



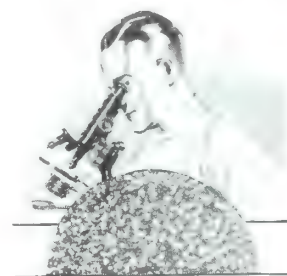
WALKER DISHWASHER CORPORATION
1024 S. WALKER AVE., CHICAGO, ILL.

Please send "The Dawn of a New Day" which describes the various Walker models.

Name.....

Address.....

H & G-10



*Microscope—Laboratory culture of bacteria colonies on dish before washing.
Bottom—Capitulated water output and absence of bacteria on dish after washing in a Walker.*

HOW—At a SAVING of 1/2

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of rich Oriental Luxury

Made from
Your Old Rugs
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Any size in

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New Book in ColorsWe will send you a book showing the
largest rug FACTORIES and have lovely
rich-textured,

hooked and oval patterns.

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15 patterns—One
plain and two-tone
colored.Hooked and
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Over 2000 styles.

MAIL TO**OLSON RUG FACTORY**

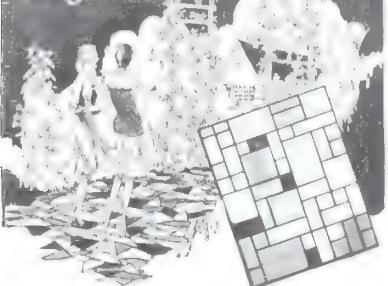
1001 N. CHICAGO AVE.

CHICAGO, ILL. 60642

NAME _____

Address _____

City _____

Like a Garden Path
in
Fairyland**TILESTONES**

"A Blend of Iridescent Beauty"
Here is new beauty for pathways and drive-
ways, terraces, for sunrooms and porches—
new beauty in color and form to accentuate
the motif of house and garden. Like the
finest pottery, Tilestones are kiln-burnt—
the genuine ceramic colors are permanent,
fading. Each tile is a work of art in itself—
and its beauty will endure through the years.

FREE—Beautiful Color Reproductions
Send today for new illustrated folder show-
ing Tilestones in full colors and complete
descriptive information. Tilestones come in
a range of sizes to provide many beautiful
pattern effects, including the rubble design
pictured in the garden walk above. Quickly
and easily laid, either in cement or directly
on the earth. Nominal cost makes their
generous use a wise investment. If you plan
to build, consult your architect about
Tilestones.

The Peebles Roofing Tile Company
Dept. HG-10 PORTSMOUTH, OHIO

Mail This Coupon Today

The Peebles Roofing Tile Company,
Portsmouth, Ohio Dept. HG-10.
Please forward complete information
on Tilestones.

Name _____

Address _____

City _____ State _____

The new freedom of interior decoration starts here



*Concealed Heaters replace
the bulky masses of old-fash-
ioned radiators—modern
rooms achieve new beauty*

You no longer need to mar
your rooms with ugly cast
iron radiators.

You can give your home
more satisfactory heating and
at the same time gain the new
freedom in room beauty by
installing the heaters that
make radiators completely un-
necessary—Trane Concealed
Heaters.

Ugly obstructions disap-
pear. Lines are unbroken from
floor to ceiling, from wall to
wall. Nothing but the classi-
cally simple outlet grille,
flush with the wall, is visi-
ble to tell where the
warmth comes from
when you install Trane
Concealed Heaters. *And
Trane Concealed Heaters
sell in the price range of
old-fashioned radiators.*

The warmth from this
new kind of heater gives

you a new sense of comfort. It
circulates gently through your
rooms. It is quickly and easily
turned on or off. Today you
can control your indoor cli-
mate. *And Trane Concealed
Heaters sell in the price range
of old-fashioned radiators.*

If you are building a new
home, don't spoil its perfec-
tion with the ugly mass of
old-fashioned cast iron rad-
iators. And for the home now
standing you will find escape
from these obstacles to beauty
by installing Trane Concealed
Heaters in cabinet form. Com-
plete descriptions of both
forms will be sent to you
when you mail the coupon.

TRANE CONCEALED HEAT In Walls or In Cabinets

THE TRANE COMPANY, Dept. 10
252 Cambridge Ave., E. Cross, Wis.
Please send me a booklet, "Modern Heating Without
Radiators."
Name _____
Street and No. _____
City _____ State _____
I am interested in Trane Company of Canada Ltd.,
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INVESTMENT IN PUBLIC UTILITIES

Among the investment oppor-
tunities which appeal to con-
servative investors are those
offered by the public util-
ity firms, whose business is to supply
electric light and power, electric
transportation, gas, water, and
telephone and telegraph service
on a non-competitive franchise
basis.

Safety factors claimed for the
securities of these companies
are—their rapidly expanding
market, their staple physical as-
sets, and their freedom from the
ups and downs of competition.

It is significant that a total of
over \$26,500,000,000 is now in-
vested in the public utilities of
America.

Insurance companies, banks,
and endowed institutions such
as colleges, etc., have led the in-
vestment trend toward the util-
ities—especially the "holding"
companies which control di-
versified groups of utility firms.

The following booklets will
give you an introductory survey
of the field. We shall be glad to
have any or all of them sent to
you on request.

"An Industry That Never Shuts Down"
American Water Works and
Electric Companies

"Public Utility Points"
Bonbright & Company

"750,000 People"
Cities Service Company

"The Strength of the Utilities"
Halsey, Stuart & Company

"Year Book"
Associated Gas & Electric Systems
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FINANCIAL DEPARTMENT THE CONDÉ NAST PUBLICATIONS

1930 Graybar Building
Lexington at 43rd, New York City

Britain seeks this rare cream-white wood



This interior of the Chateau Apartments, Berkeley, California, shows the richness and beauty with which Port Orford Cedar may be stained.

IN the days of the prophets, the cedars of Lebanon were sought for the fleets of the king. And, today, Britain seeks for the cabinet work of her mighty liners, a wood of the Pacific Coast closely resembling this ancient species—Port Orford Cedar.

The qualities which win it Britain's respect make it America's prized wood for fine interiors. Satin-smooth, cream-white, it enamels with a beautiful porcelain-like luster, or stains to great warmth and richness.

Its exceptional ability to withstand weathering makes Port Orford Cedar an outstanding wood for entrances, porch columns, pergolas, garden furniture. Non-warping, it is selected by leading decorators for Venetian Blinds. Now available in packaged form for closet lining. Has a delightful, fragrant cedar aroma.

You'll find our illustrated booklets interesting. Mail the coupon for them today. Consult your architect about this fine wood. Port Orford Cedar Products Company, Marshfield, Oregon.

PORT ORFORD CEDAR

The Aristocrat of Woods

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1011 Porter Building, Portland, Oregon

Please send me free your booklets, "Beautiful Interiors with Port Orford Cedar" by Wade Pipes, A.I.A., and "Venetian Blinds, A New Note in Interior Decoration" by Margaret McElroy of New York.

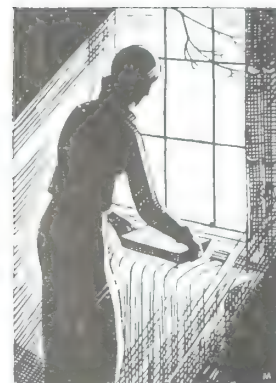
Name _____

Address _____

Name of Architect _____

A Pan of Water Won't Do It . . .

We place a pan of water or a wet towel on the radiator because the air is hot and dry. We hope in this way to provide at least a reasonable degree of humidity in the home. Our various make-shift devices, however, are hopelessly inadequate. We evaporate at best a gallon or two of water a day — when actually, we should evaporate from 20 to 50 gallons! Furthermore, evaporation is only the first step in air conditioning.

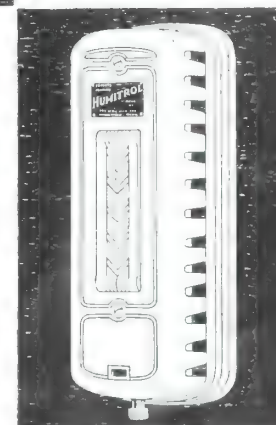


*Controlled
Humidity*

Clean: Washed Air

*Re-circulation
of Air—Heat*

The Lewis Air Conditioner replaces one radiator, delivering heat as well as humidity. Variations in humidity due to changing requirements of the air are under absolute control. The patented Lewis Humitrol, an exclusive feature of Lewis Air Conditioners, automatically regulates humidity just as a thermostat does temperature. With the Lewis, all air is washed free from dirt and impurities as it passes through the humidifying section. Humidity is produced in a vaporous, gaseous form giving complete and rapid diffusion. Through forced recirculation of air, proper humidity is maintained throughout the house. Here, then, is complete air conditioning — humidity, circulation, heat, accurately and automatically controlled. To accept less is to compromise with comfort and health.



THE HUMITROL

A patented device giving accurate, automatic humidity control

Lewis Air Conditioners are available in attractive cabinet or concealed models — or for basement installation. The satisfactory performance of Lewis units is guaranteed. Booklet "Controlled Humidity and Human Comfort" will be sent free on request. Correspondence from live aggressive dealers is solicited. Lewis Corporation, 815 Second Avenue South, Minneapolis, Minn.

LEWIS AUTOMATICALLY
▼ CONTROLLED ▼
AIR CONDITIONERS

Mediterranean and Morocco

The highway of historical jewels strung on a golden cord of desert sand



VERANDA OF A TRANSAT HOTEL

THE Mediterranean and Sahara, blazing gold beyond the Pillars of Hercules...the Phoenician galleys slipping, with oars muffled to their secret coves...the songs of Mutamid, that Arab king of Seville...fair-haired Vandals who under Genseric left here a legacy of blue eyes and ruddy skins...the fervor of those impassioned armies who, with Musa Ibn Nebi, carried the faith of Allah from the Red Sea to the Atlantic » » Across "the longest gangplank in the world" from the heart of Manhattan to the gayety of Paris afloat...English speaking stewards who anticipate every wish...French seamen whose ancestors tamed the Atlantic before Columbus » » Five and half days to Plymouth for London...a few hours later, a covered pier at Havre...a waiting express...three hours, Paris, where the light seems always brighter, life gayer, sweeter and set to dance music...overnight, the Riviera...a day across the Mediterranean, all North Africa, the winter playground for smart Continentals.

Three 30-day Mediterranean-Moroccan cruises...the freedom of independent travel with unlimited stopovers...a ship that is the last word in luxury and chic.

"France", Jan. 10...Feb. 14...Mar. 20

The "Barbary Land Cruises" through Morocco, Algeria and Tunisia with their famous 46 "Transat" hotels...57-day itinerary \$1750...13-day itinerary \$200.

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Water Mirrors and Gardens

(Continued from page 62)

ailed me with something so like terror that I had drawn down the blinds of the carriage. After a while I drew them up again, and there by the side of the track, were two cows knee-deep in a moonlit pool. What a contrast of serenity amid all those wild and threatening walls of mossy stone were the reflections of those mild creatures in the still, moonlit water!

Yes! The moon also, Emerald Venus as she is up there in the sky, how much more enchanting, "beyond the reach of our souls" is she reflected in some Lilled pond, or "gilding pale streams with heavenly alchemy". One thinks of the great Chinese poet Li Po, and how he met his death, one night, during one of his customary bacchanalian frolics. In a boat on a broad Lotus pond, laughing and drinking and reciting his poems to a company of his friends, he had suddenly become enamored of the reflection of the moon deep down in the water, so enraptured that he leaped out to take her in his arms. In the attempt he toppled over, sinking into her arms, and so in her luminous embrace, among the Lotus blossoms, he passed into immortality.

Probably the most famous water mirror in the world is Lake Geney, and the world's most famous reflection that of the Chateau de Chillon as its dungeoned walls drop sheer into the Lake. If only we could see it with the eyes of Bernaldo, with so many pictures, gilded things, we have become so accustomed to it that it has become a part of our life, become a picture postal card; and it is this familiarity with such a mirror, standard, hackneyed masterpiece of nature and art that has bred the contemptuous revolt of "modernism", a revolt of ugliness, and it is a revolt of deformities and deformities that have for a little while eclipsed that true beauty whose laws are eternal, and whose creation must assuredly spring from that temporary obliquity of the human creature from obscurity back to a purity—long, dark

and long hair are coming into their own again. Other less hackneyed mirrors are those of the Norwegian fjords, long glimmering swords of blue water piercing deep into the rocky hillsides, dotted with little white houses, among the blackness of Pine forests, and, to have steamed softly in the early dawn up to Christiansand, with the very engines seeming to hold their breath, lest they should break the exquisite silence, a ruffle the crystal looking glass of the morning star, is to have known the purest revelation that beauty can give.

But these huge spectacular mirrors in which the powers and grandeur of nature glass themselves have their gloom and awe of elemental things. They enthrall our eyes and impress our imaginations, but they are lovely as an iceberg is lovely—unless you have seen an iceberg, you cannot realize what a delicate visionary beauty it has, almost gossamer-like in its seeming frailty—and a too far outside humanity for us to be happy with them. We gaze and gaze as we gaze at the stars, till the day of Eternity begins to enter our blood, and we draw down our blinds or retreat into some leafy corner of our garden, where a mossed old marble pool encloses a mirror framed by rushes, where Water Lilies float, where ancient carp move shadow-like below, or rise with sudden voracity to snap at some gilded fly. Such a garden pond expresses the same mirror of reflection as those vast mirrors—lakes and mountains, but long association with human lives has brought the miracle close to the human heart. Here too Fuji Yama may reflect itself, but sometimes in the quiet afternoon, beautiful face may bend over, lighting up the old dim water with strange blue eyes and golden treasure of hair, hair, and there she may make a toilet in the loveliest of all "vanity glass"—the face of the Blue—never so beautiful as when reflected back from that old garden pool where so many other beautiful things have gazed at themselves so long a

Tulip Terrace Transformed

(Continued from page 146)

15. Dwarf pink annual Phlox and Blue Laceflower mixed.
16. Light and deep pink Verbena.
17. Pink, white, blue, Blue annual Larkspur, mixed.
18. Gladioli, yellow, lavender, red and pink.
19. Zinnias, giant yellow, lavender, rose, white.
20. Ten-week Stock, lavender and purple.

21. Candytuft, dark crimson and cardinal.
22. Petunias, ruffled, pink, lavender, purple.
23. Pinks, pink.
24. French Marigolds.
25. Heliotrope.
26. Privet or Boxwood.
27. Lilacs.
28. Clematis.



New Homes for Old



After Modernizing
Before Modernizing
Service Sketch

"...or
...ize an old
... the WEATH-
...st Wood Inn-
...d appearance
... increased val-
... on... better
... lation. Costs
... than two good
... jobs.

YOU would visualize what may be done with a home growing old, send us a kodak picture or other photograph and let our Service Department make a FREE sketch to show you how it may be modernized most economically. No obligation.

Send for special book which shows a selection from hundreds of examples entered in recent modernizing contest. Show sales values are easily increased from two to ten times the cost to modernize. Help your real estate man sell your home to finance a new one.

For New Work

Send five stamps (or coin) to cover postage and handling for Portfolio of full-color Photo-gravures of actual WEATHERBEST Homes and Sample Color Folder. Shows many delightful combinations of shades and lengths for best construction to insure individuality and durability with low first-cost.

Arch't John J. McCarthy for Fred W. Amott, Bldg. An Encl. Rochester, N. Y. A combination of 18 in. WEATHERBEST Brown on Roof and 24 in. Roofs in White on Sides walls.

Weatherbest
STAINED SHINGLES
FOR ROOFS AND SIDE-WALLS



WEATHERBEST STAINED SHINGLE CO. INC.
856 Island St., North Tonawanda, N. Y.

Enclosed is 10c (stamps or coin) for postage and handling, for Portfolio of Photo-gravures of New WEATHERBEST Homes, details of Modernizing Service, and Book, "Making Old Houses into Charming Homes".

Enclosed is picture of old home for FREE Modernizing sketch.

Name _____

Address _____



SO THIS IS THE PATH the milkman made

X MARKS the break in the hedge through which the milkman found a short-cut to the back steps. The butcher, the baker, the neighbor's dog and the grocer's boy followed in his footsteps. And so the break in the hedge grew wider and the path became an ugly brown streak across a beautiful, green lawn—all because the lawn's owner failed to protect it with fence!

For barring trespassers, as well as promoting tidiness and loveliness about the home, Pittsburgh Chain-Link Fence is ideal. It adds the same refined beauty and dignity to the small home landscape that it gives to large estates and public parks. It assures stronger and more permanent protection to lawns, shrubbery and gardens because it is made from rust-resistant, copper-bearing steel that is hot zinc coated after weaving. It retains its shape and attractiveness year after year.

There is a "Pittsburgh" Fence dealer near you who will be glad to furnish an estimate of cost.

New York
Chicago
Memphis
Detroit
Dallas
Syracuse
San Francisco

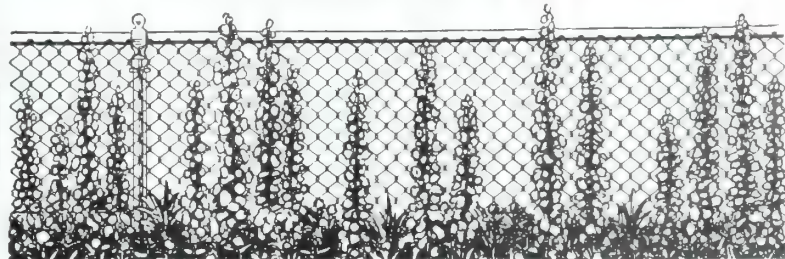
Pittsburgh Steel Co.

UNION TRUST BLDG.

PITTSBURGH, PA.

Pittsburgh Fence

CHAIN-LINK TYPE



in every home—
at every hour—

A "Lift" is Needed

IT MAY be linen to be taken to or from the laundry → or a breakfast tray to be sent upstairs → it may be a trunk to be carried to the attic → it may be fuel for the fireplace → perhaps the invalid of the family wants to go from one floor to another.

For each and every one of these tasks there is a type of Sedgwick Equipment which easily, safely and faithfully performs its work.



Fuel Lift



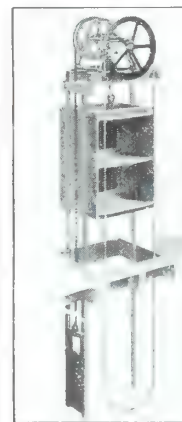
Invalid Elevator

A Sedgwick Fuel Lift serves the fireplace easily and quickly and abolishes all muss and fuss. Write for Folder No. 137.

A Sedgwick Invalid Elevator is a blessing to invalids, to the lame, to the aged and infirm. For these it eliminates the trial of "Climbing the Stairs." Write for Booklet No. 153.

A Sedgwick Dumb Waiter is a convenience for countless household loads. It saves a thousand steps a day and is an actual necessity in most residences. Write for Circular No. 67.

A Sedgwick Trunk Lift lightens labor when trunks, furniture, and other heavy loads are to be moved from floor to floor. No more gouging of walls and stairways! Write for Circular No. 112.



Dumb Waiter



Trunk Lift

Complete descriptive matter on any or all of these outfits will be gladly sent upon request. Address: the Sedgwick Machine Works, 116 West 15th Street, New York.



SEDGWICK
Dumb Waiters - Elevators
FOR ALL PURPOSES

THE GARDEN MART

To Help You...And Your Garden

Below...in concise, telegraphic type...are...
...twenty-five sources of particular items of
garden stock and equipment to aid you in improving and
beautifying your garden.

Study these messages. They contain information that will
be interesting...and valuable...to you. If you don't see
exactly what you are looking for listed in these advertising
pages...write us direct. We'll be glad to help you find it.

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YOU CAN GROW

THE DELAWARE BOOK GARDEN BOOKS

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AUTUMN-BLOOMING COLCHICUM

CAMASSIAS

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DAFFODIL LARGE BULBS

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CATALOGUES

A CATALOGUE

H

A

FERTILIZERS

DON'T BURN YOUR LEAVES

Ludlow St., Philadelphia, Pa.

DRICOMURE

LILIES

REGAL LILIES. Petals pink outside, white inside.

MISCELLANEOUS

THE CIRCULAR TREE SPRINKLER

MISCELLANEOUS—Continued

GROVE'S GIANT PANSIES

PERENNIALS

DELPHINIUMS

DELPHINIUM SEED

ROSES

DELPHINIUMS

PERENNIAL AND BULB BARGAINS—8 Del.

STURDY NORTHERNGROWN

FRAGRANT VIOLETS

TREE PEONY BANKSI, double pink, \$5.00. Ober-

ROCK GARDENS

DIANTHUS SPECIOSUS

ROCK GARDEN PLANTS

TREES & SHRUBS

CALIFORNIA PRIVET HEDGE PLANTS

LONG ISLAND EVERGREENS

You will find it of value to know
that House & Garden is written by
these advertisers.

The Garden Scrap Book

EARLY PINACH. There is a certain kind of pinach which is very early in the season of flowering, and it is very useful in the garden. It is a small plant, about a foot or two high, with small, white, bell-shaped flowers. It is very hardy, and will grow in any soil. It is very useful in the garden, and is a very good plant to have in the garden. It is a very good plant to have in the garden, and is a very good plant to have in the garden.

INDOOR PLANTS. At a time when the weather is so cold, it is very useful to have some indoor plants. There are many kinds of indoor plants, and they are very useful in the garden. They are very useful in the garden, and are very useful in the garden. They are very useful in the garden, and are very useful in the garden.

It is very important to have some indoor plants. They are very useful in the garden, and are very useful in the garden. They are very useful in the garden, and are very useful in the garden. They are very useful in the garden, and are very useful in the garden.

It is very important to have some indoor plants. They are very useful in the garden, and are very useful in the garden. They are very useful in the garden, and are very useful in the garden. They are very useful in the garden, and are very useful in the garden.

BULB PLANTING. It is very important to plant bulbs right side up. Tulip bulbs are pointed, and the point is at the top. As a further means of protection, they have a small, like appearance on the lower side, where the new roots will appear. Similar bulbs are found in the Hyacinth, Narcissus, and Snowdrops. In the case of Lilies, remember that they should always point toward the sky. They should be planted in some soil, as Lilies lose vitality rapidly when out of the ground. As a safeguard against water collecting under the bulbs and causing damage, plant them in a shallow box, and fill the sides with sand.

VERANDA BONES. It is not necessary for the veranda and window to be made of wood, and unburned

throughout the winter months. There are several Pines, Junipers, Spruces, and other evergreens which can be obtained as young plants a foot or two high, and can be counted upon to remain green all winter if they are properly cared for. They should be planted in good-sized boxes at the time of purchase, and must be planted in a soil which is fair to heavy in texture. Plenty of water should be provided until the ground is very hard.

When the boxes are in a good position, and are kept in a cool, dry place, at any time the little trees may be left in place for several years, summer as well as winter. Eventually their root systems will grow their quarters, but until the time they will be satisfactory and in appearance.

WINTER CELERY. It is very difficult to keep Celery in the garden throughout the winter. It is very difficult to keep Celery in the garden throughout the winter. It is very difficult to keep Celery in the garden throughout the winter. It is very difficult to keep Celery in the garden throughout the winter.

The Celery will be of little use if it is not kept in a cool, dry place. It is very difficult to keep Celery in the garden throughout the winter. It is very difficult to keep Celery in the garden throughout the winter. It is very difficult to keep Celery in the garden throughout the winter.

DIGGING DAHLIAS. October is the best time to dig the Dahlias. It is very important to dig the Dahlias in October. It is very important to dig the Dahlias in October. It is very important to dig the Dahlias in October.

Once the upper growth of the plant has died, there is no point in leaving the tubers in the ground; then work them over for the year, and then the tubers should be cut off close to the root, or so close to the ground that all the debris of leaves, branches, etc. cut away.

Actual digging is best done with a spading fork, thrusting its tines deep into the soil eight or ten inches from the crown of each plant and lifting carefully so as not to break the "finger sticks" of the cluster. As each plant is removed it should be laid down to drain out the liquid which may be in the tubers, and left there to dry in the sun for several hours. Unless this is done there will be danger of rotting and rotting in during the winter season.

Various methods of packing the tubers during the winter are used, but the most satisfactory is to pack them in deep wooden boxes with several thicknesses of newspaper, put the tubers in them and pour in dry, clean sand until the topmost part is covered some three inches deep. Such a plan obviates shriveling.

(Continued on page 158)



Six million Daffodil blooms at our Mile Front Daffodil Farm at Irap, L. I.

Bulbs for Autumn Planting

for April and May Blooming

Daffodils

Tulips

all of the finest varieties are now being produced at Long Island Farm in as good quality as formerly imported. Following is a Special Offer of:

Six Fine Varieties

Albus (Barrin) Perianth a pale yellow, cup darker yellow
Orange (Incomparabilis) Perianth sulphur-white, throat orange-scarlet
White of the North (Lecdin) Perianth clear white, throat primrose yellow
Primrose (Incomparabilis) Perianth primrose-yellow, cup darker yellow
Glory (Giant Trumpet) Perianth clear white, trumpet deep yellow
Giant (Giant Trumpet) Perianth yellow, trumpet deep yellow

Special Collection Offer

Each of above, 60 Bulbs \$ 7.00
 Each of above, 150 Bulbs 15.00
 Each of above, 600 Bulbs 50.00

Few spring flowering plants rival the May Flowering Tulips for brilliance of bloom. They are a wonderful addition to the flower garden. Following is a Special Offer, including Darwin, Breeder and Cottage sorts:

Ten Fine Varieties

Bronze Queen (Breeder) Soft golden bronze
Cardinal Manning (Breeder) Bright rosy violet
Clara Butt (Darwin) A fine, clear salmon-pink
Edmee (Darwin) Cherry-rose with a lighter border
Farncombe Sanders (Darwin) Vivid scarlet
Inglescombe Yellow (Cottage) A rich yellow
Louis XIV (Breeder) Purple, golden bronze margin
Moonlight (Cottage) Bright canary yellow
Painted Lady (Darwin) A fine white
Rev. H. Ewbank (Darwin) Soft lavender-violet

Special Collection Offer

10 each of above, 100 Bulbs \$ 6.00
 25 each of above, 250 Bulbs 14.00
 100 each of above, 1,000 Bulbs 50.00

Our 1930 Fall Bulb Catalogue sent on request

Stumpp & Walter Co.

30-32 Barclay St., New York

Branch Stores:
 White Plains, N. Y.
 Stamford, Conn.

Each Store:
 Newark, N. J.
 Westfield, L. I.

the Largest Growers and Importers of Bulbs for Discriminating Flower Lovers in the United States

GARDENS WITHOUT RIVAL—



with
"Rain's only rival!"

Your garden, that looked so fresh and green just a few short months ago, has turned to a mass of burned grass, brown beds, and shrubby, wilted plants and trees. The late history-making drought has taken heavy toll from field and garden.

It has been more than a rival for rain, because where it is used spring freshness and beauty have been a reality during this distressing period.

Too, can have a garden without rival if you will install a Brooks System.

The Brooks System covers every nook and corner of the garden with a mist as fine as the morning dew, and operates entirely automatically whether on the large estate or the small garden, at home or away.

Underground Sprinkling System is automatic, it does not need a pump, when it where needed, connected, labor free, and quickly installed, an essential for the best results.

See for your best bet, "The Garden Best Deal"

Rain's only rival!

IRRIGATION SPECIALISTS

JOHN A. BROOKS, INC.

228 SECOND BLVD., DETROIT, MICHIGAN

October is the Best month!

To Plant Tulips and All Spring-Flowering Bulbs—Especially Schling Quality Bulbs at these Rock-Bottom Prices—for Example

100 DARWIN TULIPS \$4.00

Chosen in 1 size bulbs sure to bloom Schling's best mixture of two of the finest named varieties, not the ordinary field or imported. A \$6.00 value for \$4.00 or, if you prefer, 50 bulbs for \$2.25.

These Six Glorious Collections

100 Single Early Tulips	10 named varieties	April and May	\$8.00 value for	\$7.00
100 Double Early Tulips	10 named varieties	April and May	\$10.00 value for	8.00
100 Darwin Tulips	10 famous named varieties	May to June	\$7.50 value for	6.00
100 Cottage Tulips	10 named varieties	June to July	\$8.00 value for	6.50
100 Breeder or Art Tulips	5 named varieties	July to August	\$10.00 value for	8.00
100 Parrot or Orchid Tulips	10 named varieties	August to September	\$10.00 value for	7.00

Virginia grown

DAFFODILS & NARCISSI

for naturalizing and lawn planting

Any and medium trumpet, bell cupped and lovely Pacific varieties, double and single. All top size. Mother bulbs, age 45, bloom.

100 for \$8.50

1000 for \$80.00

Also These Lovely Heralds of Spring!
 500 Bulbs, a \$23.00 Value—\$16.00

100 CROCUS in 5 named varieties	\$5.00
100 SCILLA SIBIRICA Blue Sp.	3.00
100 GIANT SNOWDROPS	4.50
100 BLUE GRAPE HYACINTHS	4.00
100 CHIONODOXA (Glory of the Snow)	3.50
	\$23.00

Very Special—REGAL LILIES—at Big Savings

First quality bulbs at a tremendous discount. Large trumpet shaped flowers, nearly white petals, throats shaded with pale yellow, in clusters on 3 to 4 ft. stems. Regularly \$85.00 per 100 bulbs.

1 doz. for \$6.00—25 for \$10.00—50 for \$19.00—100 for \$36.00

Our new Bulb Book—Lists of choicest bulbs for indoor and outdoor planting—Free on request.

Madison Ave.
 at 59th St.

Schling's Bulbs

New York City

MAX SCHLING SEEDSMEN, INC.



The Importance To You
 Of Fall Planting

Your Hardy Plants And Rock Plants

Don't Miss Out
 On Daphne Cneorum

October is by far the best month to plant this loveliest of all the low shrubs. Edge your garden path with it. Put it around the sun dial. Have a clump in the Rock Garden.

	Three Dozen
Bushy Plants	\$1.00 \$8.00
Bushy Plants, 10-12 inches	3.25 12.00
Bushy Plants, 12-16 inches	4.50 15.00



Wayside Gardens

MENTOR, OHIO

DUBOIS

will give all-winter privacy when
this foliage has dropped away



WHEN autumn comes and summer's mantle of foliage drops away, there's many a sheltered spot that loses its privacy and seclusion.

Right now, the shielding protection of Dubois Woven Wood Fence may seem superfluous, but in a few short weeks its year-round, rustic charm will be welcome indeed, to preserve the privacy which your trees and plantings have given all summer.

There are 6 heights of Dubois, to meet every screening need artistically and economically. The most severe winter exposure cannot rust or warp Dubois, and it never needs painting. It is an ideal winter wind-break and background for plantings. Easy to erect. The new, illustrated catalog suggests many uses.

THE ORIGINAL **DUBOIS** FENCE
MADE IN FRANCE

Woven Wood Fence
Made in France

IMPORTANT — Genuine Dubois is made of real wood slats. If you cannot look for the Dubois Leaf Mark, please do not buy imitations.

CLIP AND MAIL

TO DUBOIS FENCE & GARDEN CO., Inc., 101 Park Ave., N. Y.

I am interested in about.....feet of Dubois for.
Please send catalog and prices.

(ADDRESS)

(CITY AND STATE)

Grafting, Budding And Inarching

(Continued from page 148)

to make its upper end. In doing this the knife will necessarily cut off a portion of wood along with the bud—this is usually removed by the point of the knife and the edge of the thumbnail. See that in doing so the base of the bud is not also removed. If this came along with the wood, leaving a hole, the bud will not likely succeed and another should be taken off more shallow, so that the portion of wood to be removed may be very thin. If the wood is not clean out, with the exception of a few light woody fibres connected with the lower part of the base of the bud, these need not be removed; for in doing so, the tissue on the inner bark is very likely to be bruised. With the ivory of the budding knife raise the bark of the stock at each side of the incision, commencing at the corners inward, away below the cross cut. In raising the bark, the handle of the knife should rest on the portion of the stock which lies on the other side of the cross cut. In doing so, the bark should be raised against the inner bark. In placing the bud so that its base is just where it is to grow, if it is laid up a down the trunk, still cut it out at each end of the channel.

In the case of budding is the most common method of grafting a bud on a stem. It is a very simple operation and can be performed by the beginner. The bud will not pass the cross cut. I have budded Grape vines fully without making any cross cut, just open the

enough lengthwise, spring the vine little and the bud can be got in place. The sap will continue to flow around it without marked interference.

Propagation by inarching, which is also called grafting by approach, depends on the same principle as grafting, except in this case both stock and scion are nourished by their own roots while the union is taking place. Inarching was formerly employed for joining two or more trees for picturesque effect than for the purpose of propagation. But inarching is not commonly employed in propagating scion plants as cannot be readily propagated by other means. I have found it the quickest and best way of cloning Grape vines from one vine another. It can be done in the winter without losing one year's crop from the plant operated upon. Inarching is most successful when both plants are in full vigor of growth. In operating on the plant in some convenient place so that the parts to be joined will be nicely together. If the tree is rather small where the union is to be, cut a strip of bark from one vine, leaving it in length, according to the diameter of the stock. The inner bark of both should be brought into contact and tied quite firmly. In about three weeks the top of the stock may be lightly headed back to encourage the sap to flow to the union. The heading back ought to be done little at a time and cleared off at pruning time when the plant is dormant.

House & Garden's Bookshelf

(Continued from page 148)

with practical instructions, breaking out of the prison of the conventional garden and into the open flower, and the enriching of our home-life by the cultivating of their presence. H. J. J.

Root Gardening. By Ida Mellen. Water Gardens and Goldfish. By Robert A. Sawyer and Edward H. Parker. New York: The A. L. De La Mare Company.

THESE two latest volumes may well be considered as companions. Both might well be welcomed by the busy dweller in an apartment house, who, as almost everybody naturally does, yearns for contact with plant life and Nature. The persons are told how they may have even their own plants, water gardens and goldfish. Root Gardening, mainly, perhaps, for the benefit of older who are not mechanically minded or experienced, tell a little more about the actual construction of the soil containers, so that drainage and all the other requirements of plant life might be met, and more about the arrangement of the material used, and more about the gardens that could be built and should be built upon places larger than the author's and with means

more ample than hers, for the owners of hotels and of many buildings devoted to business or to education in crowded cities should take a variety of opportunities such as here presented.

Even more than Root Gardening, the other book, Water Gardens and Goldfish, is neatly illustrated with unusually well chosen and perfectly executed pictures. It certainly encourages one to have, even though he is limited to buy a window ledge, the enjoyment of that without which garden has not all of its genuine charm—water. But if it is found possible to go beyond the limitation of a garden in an earthenware bowl, there can be used the half of a wooden barrel or even a small concrete pool. Indeed, all needful instruction is given, in a simple manner, for making pools of concrete, and for planting them artistically and managing them. The lists of Waterlilies, with characterization of the different kind and varieties, bring within the range of possibility those alluring parts of good and plant catalogs that for probably the great majority of those who try them lead to ultimate disappointment.

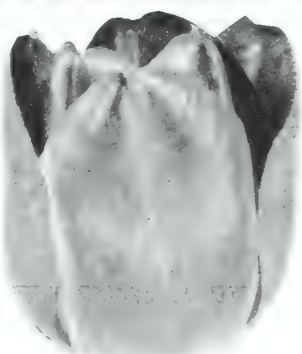
F. B. M.



Dreer's

for Finer
TULIPS

Among the late or May-flowering Tulips few bring a greater combination of finer characteristics than the so-called Breeders. The flowers are of gorgeous colors, lasting qualities are outstanding. By all means, for greatest Tulip satisfaction plant the following—



Old Dutch or Breeder Tulips

Apricot. A bronze-buff shaded apricot. \$1.15 per doz. \$8.00 per 100.
Bronze Queen. Well named. 90c per doz. \$8.00 per 100.
Dom Pedro. Sweet scented golden orange. \$1.15 per doz. \$8.00 per 100.
Godet Parfait. Purple violet. \$1.20 per doz. \$8.00 per 100.
Golden Bronze. Bronze with golden center. \$1.15 per doz. \$8.00 per 100.
Louis XIV. Blush purple edged golden. \$1.15 per doz. \$8.00 per 100.

Panorama. Orange. \$1.15 per doz. \$8.00 per 100.
Plutarchus. Yellow. \$1.15 per doz. \$8.00 per 100.
Prince Albert. Mahogany double. \$1.15 per doz. \$8.00 per 100.
Prince of Orange. Large double. \$1.15 per doz. \$8.00 per 100.
Velvet King. Deep royal purple. \$1.15 per doz. \$8.00 per 100.
Vulcan. Salmon and coral double. \$1.15 per doz. \$8.00 per 100.

SPECIAL COLLECTION OFFERS:

3 each of the above 12 sorts, 36 bulbs \$3.25 postpaid
6 each of the above 12 sorts, 72 bulbs 6.00 "
12 each of the above 12 sorts, 144 bulbs 11.25 "
25 each of the above 12 sorts, 300 bulbs 21.00 "

Our Free Autumn Catalog

Full description of above varieties and many other varieties. This is a selling list of the best and all other northwestern bulbs for fall planting. It also shows the best in autumn field grown Bulbs. Early planters will find it a most profitable source of information of the well known Dreer family of plants. You are invited to write for this fall planting guide and please mention this publication.

HENRY A. DREER
1306 Spring Garden Street
Philadelphia, Pa.

North American Wild Flowers



HARDY ORCHIDS of dainty coloring and delightful fragrance. Lilies of meadow and wood. Pitcher plants for the bog garden, Columbine for the rocky woods and almost 300 other varieties for every location. Our special list is ready for you and here are just a few of the remarkably low quantity prices.

	Per 12	Per 100	Per 1000
Mertensia Virginica, for dry shade	2.00	12.00	100.00
Wild Marshmarigold, for bogs	1.50	10.00	75.00
Pink Ladyslipper, for woods	2.00	15.00	140.00
Phlox Divaricata	2.00	15.00	125.00
Bloodroot	2.00	12.00	90.00
Hepatica	1.75	12.00	100.00
Crested Iris	2.00	15.00	125.00
Maidenhair Ferns	2.00	12.00	90.00
Ostrich Ferns	2.00	13.50	100.00
Meadow Lily	2.00	15.00	120.00

If you expect to do any naturalistic planting of ferns, flowers, Azaleas or Rhododendrons this fall (and fall is the best time) you should not fail to send for this new list. Of course, our regular catalog offers you a pretty complete assortment of Rock Plants and other Perennials, Shrubs, Vines, Evergreens, Fruit and Shade Trees. May we send you a copy of this, too?

GEO. D. AIKEN

BOX Y

PUTNEY, VERMONT

"Grown in Vermont, It's Hardy"

Gorgeous Springtime Blooms

SHUMWAY'S "Pedigreed" Bulbs

You will have a beautiful springtime garden if you plant Shumway's "Pedigreed" Bulbs this fall. They are Holland grown and carefully selected for particular planters. Largest sizes guaranteed.

Our 60-year record of business integrity is your assurance of quality bulbs that will produce gorgeous blooms. Reasonable prices. Delivery charges prepaid.

Superfine Mixtures—Largest Size Bulbs

100 Darwin Tulips	17 varieties	\$ 3.85
100 Breeder Tulips	15 "	4.00
100 Cottage Tulips	12 "	4.00
100 Early Single Tulips	12 "	4.25
100 Early Double Tulips	12 "	4.25
100 Parrot Tulips	5 "	4.40
100 Hyacinths	10 "	11.50
100 Crocuses (14 1/2" - 2 1/2" dia.)	5 "	3.90
100 Narcissi, U.S. Grown	5 "	8.75

50 Bulbs at the 100 Rate
Extra Special—12 Louis XIV Breeder Tulips, Purple, Gold Margin, 90c; fifty for \$3.50; 100 for \$6.25.

All varieties grow 2 to 3 feet tall. Giant blooms.

100 Princess Elizabeth.....Rose Pink	\$ 4.75
100 Baronne Tonnaye.....Vivid Pink	4.75
100 Bartigon.....Carmine Rose	4.75
100 Clara Butt.....Salmon Pink	4.50
100 La Tulipe Noire.....Nearly Black	6.00
100 Valentine.....Violet	5.00
100 Scarlet Beauty.....Scarlet	5.50
100 Inglescombe Yellow.....Yellow	4.75
100 Golden Bronze.....Name describes it	4.75
100 Farncombe Sanders.....Rose Scarlet	4.75
100 Rev. Ewbank.....Lilac-Lilac base	4.75
100 Cardinal Manning.....Roev Violet	4.75
100 Dream.....Delicate Lilac	4.50
100 Pride of Haarlem.....Carmine Rose	4.75
1500 bulbs—100 of each	68.00
750 bulbs—50 of each	35.00
375 bulbs—25 of each	18.50

R. H. SHUMWAY, Seedsman
118 S. First St. Established 1870 Rockford, Ill.

GLORIOUS MAY-FLOWERING TULIPS

SPECIAL OFFER!
DARWINS!
MIXED
100 VARIETIES \$3.65
1,000 for \$34.00

All large sized. Fine variety of colors. Sure to bloom.

from *Bassi Frères*
de Paris

GIANT DARWIN TULIPS

Surpass in beauty all May-Flowering Bulbs. Place your order now and take advantage of these special prices.

EXQUISITE COLLECTION

	Dozen	100
Baronne de la Tonnaye (Rose Pink)	\$.70	\$5.15
Bartigon (Fiery Crimson)	.70	5.40
Clara Butt (Salmon Pink)	.65	4.90
Inglescombe Yellow (Canary Yellow)	.75	5.40
Loveliness (Soft Rose Carmine)	.75	5.40
Mrs. Potter Palmer (Glowing Purple)	.90	6.90
Pride of Haarlem (Brilliant Carmine Red)	.65	5.15
Rev. H. Ewbank (Vivid Echolonia Lilac)	.70	5.40
Farncombe Sanders (Garanian Red)	.70	5.15
Princess Elizabeth (Deep Pink and Lilac Fringe)	.65	5.15

SPECIAL COLLECTIONS

1 dozen each of the above	(Value \$ 7.15) for \$ 6.50
25 each of the above	(Value \$13.50) for \$12.75
100 each of the above	(Value \$54.00) for \$50.00

Ask For Our Autumn Catalog of Bulbs

Bassi Frères
de Paris

Landscape & Nurseries
Boston Post Road
Larchmont, N. Y.

Seedsman

518 Main Street, New Rochelle, N. Y.

FREE CATALOG

Full colors, pictures of great variety of Tulips, Crocuses, Hyacinths, Crocus, Anemones, Lilies, etc. A helpful guide to gardening, free. Write today!

The Garden Scrap Book

Page 349

the soil. In the fall, when the leaves have fallen, the bulbs should be dug up and stored in a cool, dry place until the spring. In the spring, the bulbs should be planted in the garden and the leaves should be cut off when they are about six inches high.

CHRYSEALIDAE—The chrysalis of the butterfly is a small, oval, yellowish-brown object, about one-eighth of an inch long. It is usually found on the underside of the leaves of the host plant. The chrysalis is attached to the leaf by a small, silken thread. It is usually found in the fall, when the leaves are beginning to turn yellow.

It is a very common sight to see a butterfly in the garden. The butterfly is a beautiful insect, with many different colors and patterns. It is usually found in the garden in the spring and summer. The butterfly is a very important part of the garden, as it helps to pollinate the flowers. The butterfly is also a very beautiful sight to see in the garden.

With a little protection, the butterfly can be kept in the garden all year long. The butterfly can be kept in the garden by using a wire mesh cage. The cage should be made of wire mesh and should be about two feet high. The cage should be placed in the garden and the butterfly should be kept in the cage all year long.

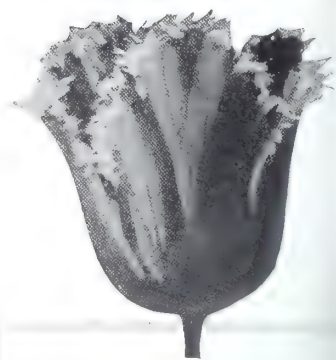
GLADIOLI—Any time after the leaves have fallen, the bulbs should be dug up and stored in a cool, dry place until the spring. In the spring, the bulbs should be planted in the garden and the leaves should be cut off when they are about six inches high.

As with Dahlias, the best implement for digging is a spading fork, getting well inside of and under the bulb, to loosen it from the soil. Break it free, then pull it out. Breakage is more likely to occur except under very rough handling.

With the bulbs out of the ground, knock the excess soil from them, and let them dry for several days. Then cut off the top growth an inch or so above the bulb, put the latter in shallow boxes, with slat sides, and store them in a cool, moderately dry place, free from frost. Sometime during the winter the new bulb should be looked over, from the shriveled ones out of which they grew, and cleaned of dirt and small roots.

Only where there is extreme dryness in the storage place do Gladioli need to be packed in sand or other material. All they require, in a well-ventilated place, is a moderate humidity. The cooler they are kept, the longer they will stay healthy and ready to grow.

TREE AND BUSH SEEDS—The seeds of the various trees and bushes are usually found in the garden. The seeds are usually found in the garden in the fall, when the leaves are beginning to turn yellow.



The New Tulip SUNDEW

(Official)
First of its Kind!

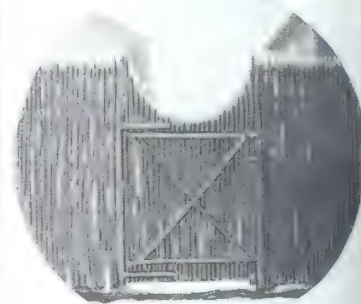
A gorgeous cup of glowing crimson uplifted on a tall, stately stem. In size and shape a true Darwin—but its petals are beautifully fringed and laciniated at the outer edges, presenting a very charming and novel appearance either in bed or vase. Not since the introduction of *L. ...* has such a striking novelty been offered to the Tulip con-

\$4.50 per doz., \$8.50 for 25,
\$26 per 100

Sekling's Bulbs
M. S. Sekling, Seedman, Inc.

Madison Ave.
at 59th St.

New York
City



The beautiful
"Rustic Clef"
Cedar Fence—
50 cents per lineal foot

Send for "The Book of Fences"

describing Lincraft Rustic Fences, as installed on some of America's most beautiful estates and suburban properties. The Lincraft Line includes Woven, English Hurdle and Post-and-Rail Fences, sturdily constructed of seasoned, weather-resisting woods. A Lincraft Fence requires no paint, and age only adds to its beauty. It is economical in first cost, installation and upkeep.

**LINCAFT
RUSTIC FENCES**

NEW JERSEY FENCE COMPANY
22 LOGAN AVE. BURLINGTON, N. J.

Falling Leaves is Nature's Warning that it's time to tuck your garden away for winter

All during the Spring, Summer and Fall you have taken the bounteous offers Nature has provided in your garden. Flowers, fruit, vegetables—beauty! Do you appreciate the colossal effort, the work, your plants have done—and now their need for rest! and protection! This is the one time during all the year when you must do your part if you want that beauty and beauty again next spring. All overgrown shrubs, perennials, and flowers need a winter mulch to protect them from the falling winter winds. They need it to keep the soil building and humus content. Given this they will be protected from winter killing and will come back to you next spring, more beautiful than ever. Let us help you with the wonderful work. Let us help you with the wonderful work. Let us help you with the wonderful work.

Atkins & Durbrow, Inc.
A-25 Burling Slip
New York, N. Y.

PEAT MOSS



FLOWERING TREES OF THE ORIENT

Japanese Roseflowering and
Weeping Cherries

Flowering Crabs in all varieties
and sizes

Azaleas,
Evergreen and Deciduous in a
large assortment

Also a complete general line of nursery stock

Illustrated Book sent free upon request

WOHLERT, of Southbath, Pa.
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This New Catalogue Is Ready For You

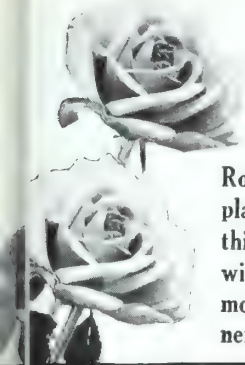
TULIPS
NARCISSUS
IMPORTED AND NATIVE BULBS

Many varieties are new, and the pictures accurate

BRISTOL'S NEW PERENNIALS

Atkins & Durbrow, Inc.
A-25 Burling Slip
New York, N. Y.

BRISTOL NURSERIES, Inc.
Box H
Bristol, Conn.



Roses
planted
this Fall
will bloom
more freely
next Summer

ROSES

from
PETERSON

There are many reasons why both professionals and amateurs in most climates prefer to plant our hardened, field-grown plants (freshly dug) during October-November. Simple directions tell you how easy it is done. The maximum amount of flowers will well repay your planting efforts this Fall.

7 years specializing in Rose culture, with plants in every color, justifies confidence in Peterson's Roses.

A LITTLE BOOK ABOUT "ROSES" 1930-1931

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The Garden Scrap Book

to mankind. Indeed, it would be unfortunate were it ever robbed of its almost supernatural quality, for we need to retain imaginative things in these mechanized days. Reduction of phenomena to mathematical equations has already gone too far for those of us who still like to feel that there is some Power besides steam, electricity and the terrible strength which science says lurks in the atom.

Why, for instance, is it not good for us to accept as a mere minor act of God the changes which take place in seeds like those of the Dogwood, Viburnum and Bittersweet when we sow them in some sheltered spot during October, lay on a good mulch of dead leaves as winter protection against heaving of the soil, and let them stay there until spring? It is not important that we know exactly the action of the elements on the life germ within such a seed's hard shell, or even on the shell itself. What we are really interested in is whether or not two wee leaves and a fragile stem will creep tentatively from the soil next spring. If they do (and there is good likelihood that such an appearance will take place), then is the mystery given a sharper point.

Whether we want to understand the process or not, the fact remains that the majority of hard-shelled tree and shrub seeds need a prolonged period of chilling before they will come to active life. There are artificial ways of meeting this requirement which cannot be gone into here, but at least fair results generally come from following

Nature's lead in the matter. Rather sandy loam, freedom from the wash of heavy rains, and a good mulch to keep things frozen—these are the requirements in outdoor sowing. It is an interesting experiment and one which is quite sure to result in the ultimate provision of good new plants for your garden or grounds.

GARDEN LITTER. This is the season of abundant additions to the compost heap in the form of dead leaves from tree and shrub, but it is not the time to add the litter of dead stalks and foliage which the hardy border provides. In fact, it is never advisable to make compost from such material, for reasons which can be briefly explained:

The trouble is that plant refuse of this character may bring with it troubles in the way of hibernating insect pests, their larvae or eggs, besides disease germs and seeds which will later make their presence felt by appearing in undesired places where the compost is used in soil improvement operations. Sanitary measures have a definite bearing upon garden success, and this is one of the ways in which they may be practiced.

So clean up the borders before snow flies, removing all dead growth that remains above-ground. A sickle will cut off most of it, and a stout knife or shears will finish the job. Then a wooden rake can be called upon to gather the debris into piles whence it can be carried away to an out-of-the-way corner and burned.



2

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TRADE LITERATURE

OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to those in the gardening field. Address concerns direct for this literature, or simply check the list below for the material in which you are interested . . . write your name and address in the lower margin . . . tear out this page . . . mail it to House & Garden Readers' Service Bureau, Graybar Bldg., New York City, and these booklets will immediately be sent to you.

• HARDY FLOWERS

Service Flowering Bulbs. Perennial and many hardy kinds of prime flowering bulbs are the chief subject of Brand Peony Farms' 1930 fall catalog. With the success that has attended the effort to grow Narcissus on a commercial scale in this country the answer to one of the plant quarantine problems seems to have been found. Brand Peony Farms, 143 Main Street, New Rochelle, N. Y.

• BULB SPECIALTIES

HUNT'S PERFECTION BULBS. The large variety of spring-blooming bulbs listed in this fall catalog, which is profusely illustrated in color, includes Hyacinths, Narcissi, Freesia, Tulips, Daffodils, Hardy Lilies, Irises, Anemones and others. All the bulbs are described and prices given. Special instructions on the inside cover tell "How to Grow Bulbs." Wm. M. Hunt & Company, Inc., 115 W. 45th St., New York City.

• TULIPS AND NARCISSI

SCHLING'S BULBS, 1930. This annual bulb catalog features a number of new and fine varieties of Tulips and Narcissi. Especially noteworthy among these is a crimson Tulip with fringed petals known as "Sundew." This is an especially striking novelty. The catalog contains more than the usual number of excellent illustrations. MAX SCHLING SEEDSMEN INC., 618 MADISON AVENUE, NEW YORK CITY.

• FOR FALL PLANTING

HORSFORD'S AUTUMN SUPPLEMENT, 1930. This booklet does not show a full list of stock but is merely a Fall Supplement which is designed to call attention to the plants and bulbs that are best planted in the autumn. It features Violas, Irises, Peonies, Oriental Poppies, and Madonna Lilies. The regular Annual of this nursery lists their other plants and bulbs. F. H. HORSFORD, CHARLOTTE, VERMONT.

• PLANT SYMPOSIUM

DREER'S GARDEN BOOK, 1930. For many years Henry A. Dreer has been noted for his numerous house and greenhouse plants as well as for Roses, seeds, and many other classes of plant material. His 1930 Garden Book is an invaluable source of information to all who are interested in plant material for both indoors and outdoors. HENRY A. DREER, 1306 SPRING GARDEN ST., PHILADELPHIA, PA.

• GOOD SEEDS

BURPEE'S ANNUAL GARDEN BOOK. Among the extensive vegetable and flower seed lists included in Burpee's Annual Garden Book, a prominent claimant for the attention of gardeners is the Sweet Pea. In some sections of the country considerable success has attended the autumn sowing of Sweet Pea seeds in the open. W. ATLEE BURPEE CO., PHILADELPHIA, PA.

• SEEDS AND PLANTS

SEED ANNUAL, 1930. Twice a year a need arises for Stump and Walter's Seed Annual, in the spring when you are getting the garden started and again in the fall when you are sowing hardy flower seeds in cold frames for germination next spring. Included in this catalog are excellent lists of Roses, hardy Peonies, Flowering Quince, STUMP AND WALTER CO., 10 BURGESS ST., NEW YORK CITY.

• FLOWERING TREES

FLOWERING TREES OF THE ORIENT. A. E. Wohlerl and the city of Washington, D. C., are two causes responsible for making the Japanese flowering cherry tree famous in the United States. Mr. Wohlerl has specialized in these trees for years, and this booklet gives some idea of the position he has won. Those interested in the beauty blossoms give to trees will enjoy the booklet. A. E. WOHLERL, NARBERTH, PA.

• SHADE AND FRUIT TREES

TREES AND PLANTINGS FOR VERMONT. The 1930 catalog from this nursery lists a number of shade and fruit trees, coniferous and broad-leaved evergreens, hardy shrubs and vines, Roses, hardy perennials, Irises, Lilies, Peonies, Phlox and others. This nursery will give assistance in the selection of varieties, and the planning of orchard or shrubbery borders. GEORGE D. AILEN, PEASEY, VERMONT.

• GARDEN TOOLS

THE IMPROVED LAWN COMB. The Lawncomb is described as a light, strong, flexible lawn tool which is excellent for cleaning leaves, grass, twigs and similar refuse from lawns, paths or driveways. It is constructed of flat spring steel and will not dig into tender growing grass. The folder mentions that it is so designed to give a full sweep over the lawn. EASTERN TOOL AND MFG. CO., BLOOMFIELD, N. J.

• ROSES

GARDEN ROSES. This is a helpful book giving simple instructions on the planting and care of Roses. The different kinds of Roses are described and illustrated. Instructions are given on the ordering, preparing, planting and cultivation of Roses, and the preventing of diseases. In the back of the book a plan for a small Rose garden is reproduced. BOBBINK & ATKINS, RUTHERFORD, NEW JERSEY.

• PEONIES

THE FLOWER BEAUTIFUL. The purpose of this catalog, which is a yearly publication, is to present the story of the Peony, its uses, varieties and culture in as simple and concise a form as possible. A number of varieties are briefly described and illustrated and offerings are made of special collections. Several unsolicited testimonials appear in the back of the book. GEORGE H. PETERSON, FAIR LAWN, N. J.

• PEONIES AND IRISES

BRAND PEONY & IRIS CATALOG. The Brand Peony Farms were one of the first flower growing specialists in this country and by concentration of effort Peonies have built up a countrywide reputation. October is Peony planting month and as a preliminary to ordering, the perusal of such catalogs as Brand Peony should be considered a duty as well as a pleasure. BRAND PEONY FARMS, BOX 103, FAIRBAULT, MI.

• GLADIOLUS AND DELPHINIUMS

GLADIOLUS AND DELPHINIUMS. A descriptive list gives numerous varieties of Gladiolus with information on their culture, blooming dates, size, etc. "Inspiration", a new bulb, is introduced in this illustrated catalog. A number of interesting testimonials appear in the back of the book, and inside covers give lists of helpful garden books. CHAMPLAIN VIEW GARDENS, BURLINGTON, VT.

• NURSERY STOCK

A WORD OR TWO ABOUT FALL PLANTING. This special autumn folder shows Roses and hardy plants that experience has proved are best when planted in fall. There are a number of photographic illustrations and several varieties of Roses, Irises, Delphinium, Phlox and Peonies are listed with their prices. Varieties other than those listed can also be supplied. THE BRISTOL NURSERIES, INC., BRISTOL, CO.

• METAL FENCES

ANCHOR FENCES. One of the chief arguments in favor of the Anchor Lawn Fence is that it is attractive as well as protective, for a fence that protects the shrubbery and flowers and yet spoils the appearance of the property, naturally has little appeal. The catalog contains a large collection of photographs of various types of Anchor fences. ANCHOR POST FENCE CO., EASTERN AVE. & KANE ST., BALTIMORE, MD.

• LAWN FENCES

FRAMING THE HOME LANDSCAPE. A handy booklet illustrating the garden. It contains six illustrations and plans of home gardens before and after landscaping. In each case some type of Pittsburgh Lawn Fence is used as part of the landscaping arrangement. A gardener's calendar for the twelve months of the year is shown in the back of the booklet. PITTSBURGH STEEL COMPANY, PITTSBURGH, PA.

• WOOD FENCES

DUBOIS WOVEN WOOD FENCES. The illustrations in this catalog offer suggestions for solving some of your landscaping problems by using a Dubois Woven Wood Fence for beauty, protection and privacy. The booklet contains a description of the fence, details of its construction, erection data, and photographs of actual installations. DUBOIS FENCE AND GARDEN COMPANY, INC., 101 PARK AVENUE, NEW YORK CITY.



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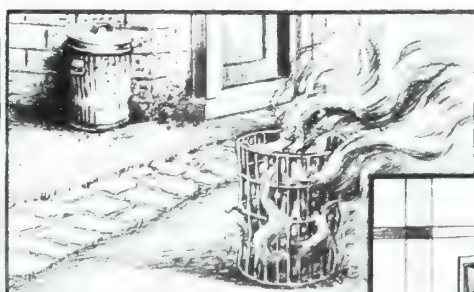
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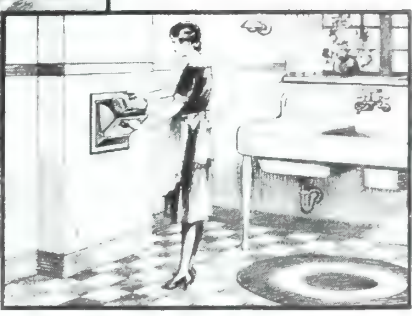
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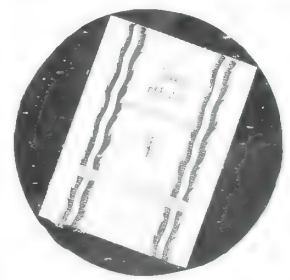


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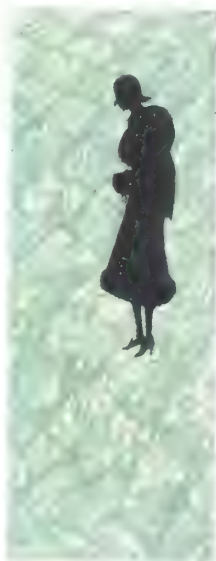


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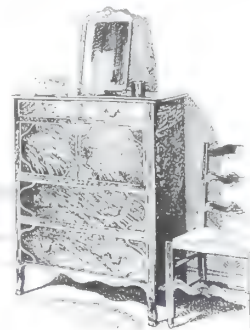
spiration for the new Danersk Brittany set. You will find this sturdy simplicity exceedingly pleasant and appropriate for masters' rooms, bachelor quarters or guest rooms.

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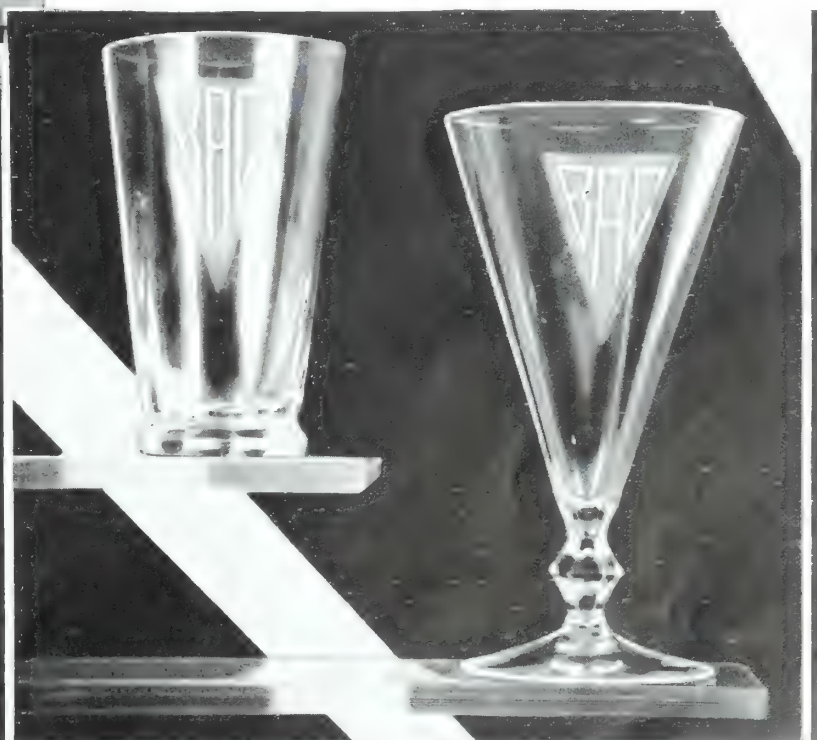
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The
 HUNT CUP

A beautiful trophy which tells the Story of the Hunt in the Sportsman's own language. The challenge is the cup is richly painted with a colorful Hunting Scene by the English artist, J. V. Hancock. This is an exact replica of the cup recently presented to the retiring Master of the Hounds of the Staffordshire District.



ENGLAND has introduced—and Plummer's now presents in this country—something unique in the way of Sports Trophies . . . Sporting Cups, with typical scenes, in full color, of the different events that are dear to the heart of the sportsman.

How different in treatment and spirit are these Cup from the conventional metal cup, which can but suggest and outline the subject through engraving!

Here are lifelike, realistic scenes, painted "to order" by well-known English sports-artists, in warm, rich-toned natural colors. These trophies are alive with the spirit of the sport they depict—The Hunt, Polo, The Yacht Race, Golf, Tennis, Shooting, Fishing—indeed, they may be had in *any* subject and with any inscription you wish. They are patterned after an adaptation of a beautifully modelled old English Loving Cup, and are made at the famous Coalport China Works, Stoke-on-Trent, England.

The cup is 18" high, and in addition to its lively sport scene, is decorated in ivory and royal blue, richly traced with gold.

Equally suitable for presentation purposes or as a decoration for one's own Trophy Room, these handsome cups are unique in that they portray THE SPORTS in their true colors and most lively aspect—and also because they are not to be duplicated elsewhere in America—are available only through the House of Plummer

Wm. H. PLUMMER & Co. Ltd

IMPORTERS OF

Modern and Antique China and Glass

7 & 9 East 35th Street, New York

NEW HAVEN, CONN.
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CHRISTMAS GIFTS

with a personal touch



BEAUTIFUL as a decorative accent, monograms also make a gift "your very own." Wherever you may live, McCutcheon monogramming service is available to you. We must ask you to send orders for hand-embroidered monograms early to insure delivery in time for Christmas giving. Please print initials in their consecutive order.

Send for your copy of our new Fall and Winter Catalog.



McCutcheon's

Department No. 44

FIFTH AVENUE AT 49th STREET . . . NEW YORK, N. Y.

44 A. Perhaps you never thought of giving a monogrammed Bath Set. It will be appreciated. This smart set has Mat, Two Towels and Two Wash Cloths. In pink, blue, helio, green or peach. \$13.50 complete.

44 B. Swiss Embroidered Guest Towels with insertion or edging will delight some one. \$3.25 each. Hand-embroidered monogram shown, 85¢ each, extra.

44 C. An Auto Robe is just the gift for some one with a car! Warm cloth in shades to match interiors of all standard makes of cars and lined with soft plush, \$45.00. Foot Muff, \$25.00, Pillow, \$7.50, each. A handsome appliqued monogram on the Robe gives a made-to-order look, \$5.50 extra.



Rue Oberkampf, Jouy-en-Josas, France

IMPORTED

Upholstery and Decorative Fabrics

ESTABLISHED more than a century ago, Johnson & Faulkner for generations have been importing Old World fabrics to meet the most exacting requirements of the decorative trade. Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, and to inspect, under ideal conditions, a comprehensive display of every type of high class fabric required in the decoration of the modern home.



The little town of Jouy, near Versailles, owes its fame to Christophe Philippe Oberkampf, who founded his print works there in 1760. Employing the finest artists of his day, and introducing new methods of textile printing, Oberkampf soon won an appreciation and popularity for Toiles de Jouy that has lasted for nearly two centuries . . . The insert is a copy of a print, the original of which formerly belonged to Oberkampf himself; it is now in the Johnson & Faulkner Museum. It depicts the method of making the fabric, and is as interesting as it is quaint and charming. The reproduction is available in a number of pleasing colors.

JOHNSON & FAULKNER

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*In the Salons of
Brunovan, Inc.*



AGAIN BRUNOVAN'S
NOUVEAUX SALONS
AWAIT YOUR INSPECTION

IT is with great satisfaction that Brunovan announces that they have again created an additional suite of twelve rooms of even greater appeal to admirers of the *petits appartements des Seigneurs de l'Epoque du XVIII^eme*. In these salons, some of which are original panelled rooms of the Louis XV and Louis XVI eras, M. Bruno has brought together a collection of the best XVIIIth Century Art. An elaborate ensemble of *sièges de salon: fauteuils, bergères, marquises, chauffeuses* in addition to striking examples

of the cabinet work of such French masters as Avril, Boudin, Roussel, Riesener, Topino, Tillard and Jacob, are to be seen. A great many charming *objets de vitrine et de décoration* complete this important collection. These beautiful reproductions express to a high degree our modern concepts of comfort and good taste. In arranging them in the new salons, care has been used not only to create an atmosphere of the *époque du XVIII^eme*, but to achieve interiors that may serve as inspiration to those considering the availability of French furniture to bring beauty and *bon gout* into the home of today. Through your decorator, architect or dealer you are invited to inspect Brunovan's newly installed *nouveaux salons*.

383 MADISON AVE.
NEW YORK

BRUNOVAN·INC

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PARIS

LOS ANGELES

Antiques and Reproductions of French 18th Century Furniture

WEDGWOOD



St. Austell

For nearly two centuries the Wedgwood Potteries have supplied the finest tableware to the crowned heads and aristocracy of the Old World.

St. Austell is the latest pattern in a Wedgwood English Bone China dinner service to be introduced to America. The design presents a brilliant color scheme of spring flowers combined with a panel effect which is enhanced by the delightful contrast between the pure white center of the plate and the ivory ground of its border; this is an exclusive feature of English Bone China, and cannot be produced by manufacturers of an ivory body. *St. Austell* embodies in a charming manner that air of cheerfulness plus dignity so keenly desired by the modern hostess for formal occasions.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

Josiah Wedgwood & Sons, Inc.
OF AMERICA

160 FIFTH AVENUE • NEW YORK

Northwest corner of 21st Street
WHOLESALE ONLY

Potteries: Etruria, Stoke-on-Trent, England

Mark on China



Mark on
Jasper, Basalt,
Queens's Ware, Etc.
WEDGWOOD



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Christmas Gifts that become Family Heirlooms



WHAT to give for Christmas? ... this year surely something useful ... something to bring comfort and beauty to the home... something that will carry the memory of the giver and the joy of the recipient far into the future ... to be a gift of happy association and treasured memories.

In the Kittinger line of 700 distinctive and authentic reproductions, you are sure to find many pieces that will fit your purse and best express your sentiment... and at the same time carry their usefulness and charm to coming generations.

Your Christmas Gift Problem will be simplified by a visit to the nearest Kittinger showroom, where a revelation in Fine Furniture awaits you ... or send to us for a helpful Christmas shopping booklet, "The Gift of Gifts," and the name of the Kittinger dealer in your locality. Address Kittinger Company, Dept. 109, North Elmwood Ave., Buffalo, N. Y.



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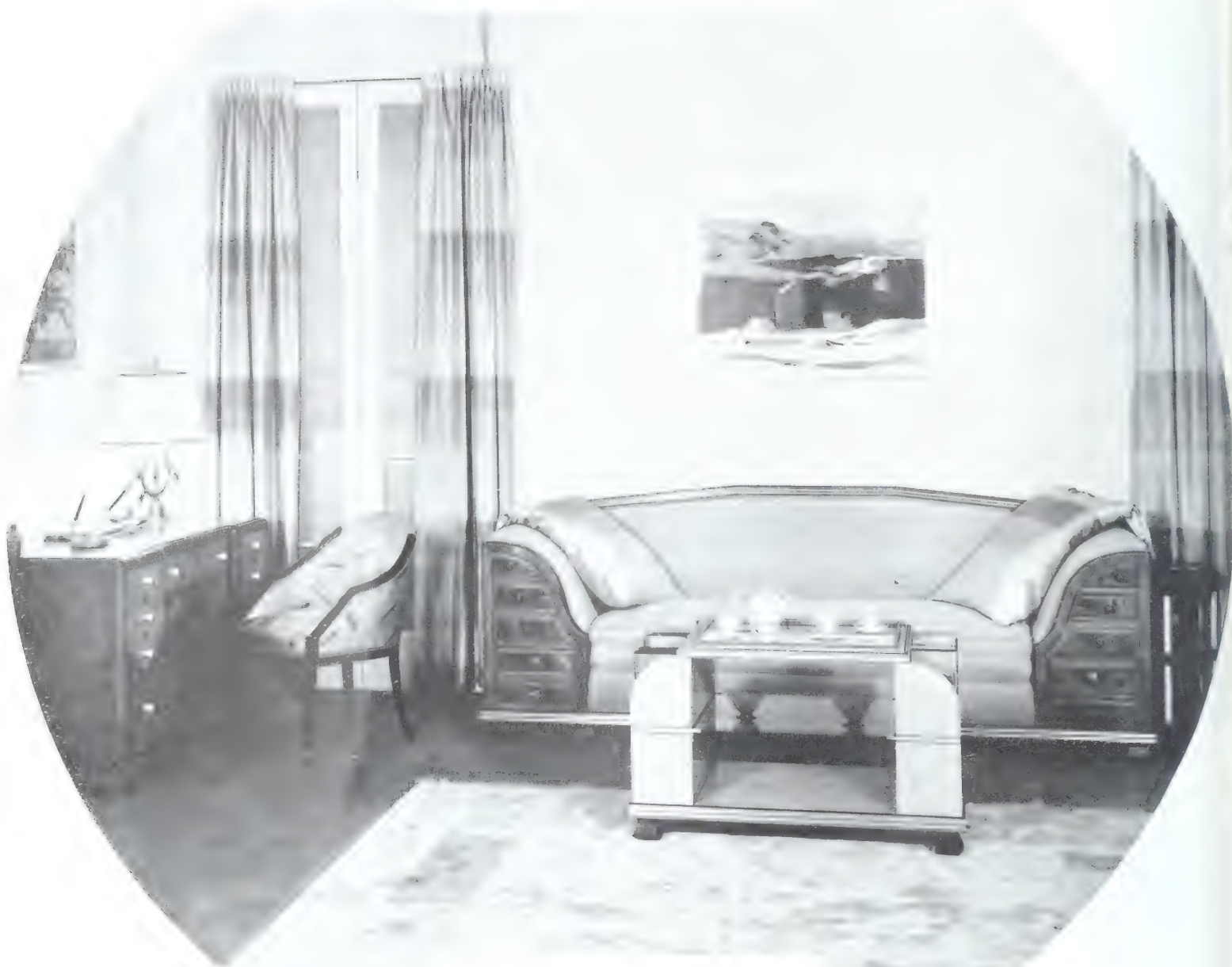
KITTINGER

Distinctive Furniture



**FURNITURE THAT LOOKS
"AT HOME" WHEREVER
YOU PUT IT! • DYNAMIQUE**

comes into your house with that rare quality of "at home-ness". And with the true grace of the thoroughbred, it contributes its own beauty without



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**DYNAMIQUE
CREATIONS**

distracting from or offsetting the beauty of your old pieces. Put it next to genteel Georgian . . . to stately Empire. And the effect in your room is a mellow blending of livable comfort . . . Do a single room or an intimate corner in DYNAMIQUE — and your connoisseurship will be thrilled by the warm glowing colors of the satin-y exotic woods . . . the interplay of one against the other . . . the precise exquisite outline in the best modern design.

CREATORS OF FINE PERIOD
AND MODERN FURNITURE

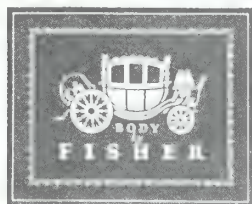
EVERYONE who rides in a Fisher Body car experiences a certain sense of luxury which is seldom, if ever, associated with ordinary motoring.

A goodly part of this feeling no doubt can be traced to the sheer comfort of riding in a motor car body of such sound and fine construction, surrounded by so many refinements for greater convenience and safety and so many evidences of greater body value.

But there is still another quality of Body by Fisher to which that enjoyable sense of luxury may properly be ascribed:

Ever present in the minds of all who ride and drive in General Motors cars—the *only* cars with Body by Fisher—is the satisfying knowledge that the new and advanced styles and the authentic good taste of Body by Fisher command universal regard and admiration.

LOOK TO THE BODY!



The Fisher Body Craftsman's Guild offers 964 awards for craftsmanship, including four University scholarships of four years each, and each valued at \$5,000 —trips to Detroit—and thousands of dollars in gold. Membership is open to every boy in the U. S. between the ages of 12 and 19, inclusive. To enroll and obtain details, see your nearest General Motors car dealer.

CADILLAC • LACORDE • BUICK • VIKING • OAKLAND
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GENERAL MOTORS



EIGHT AS BUICK BUILDS IT

**“I couldn’t wish for
a finer car than
my Buick”**

Among those fortunate people whose means are equal to their inclinations, there is a growing conviction that the new Buick Straight Eight affords all they could desire in fine straight eight manufacture.

And this . . . as you will discover when you view and drive The Eight as Buick Builds It . . . is the logical outgrowth of a degree of beauty, luxury and sparkling straight eight performance unsurpassed anywhere in the world. The wonder is that these fine Buicks with their Valve-in-Head Straight Eight Engines, Syncro-

Mesh Silent-Shift Transmissions and Insulated Bodies by Fisher can be priced so low.

For this we have to thank the discerning men and women of America, who have purchased more than twice as many new Buick Eights as any other eight in their price range during the three months since their introduction.

The new Buick Straight Eights, in four series and four price ranges, are offered in twenty luxurious models, from \$1025 to \$2035, f. o. b. Flint, Mich.

PRODUCT OF GENERAL MOTORS



WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



ROCK CRYSTAL

ENTERS THE FESTIVE SEASON

1930-1931 . . . the most luxurious, feminine and wholly delightful season since the Gay Nineties! Enchanting ladies with ringlets, ruchings and trailing skirts lend romantic charm to every occasion. Rock Crystal, jewel-like and delicately fragile, naturally graces the tables of these sophisticated hostesses.

At smart dinners, after theater suppers, at luncheons or cocktail parties, Sloan Rock Crystal Ware adds its brilliance and beauty of design. It is made from the finest materials—faithfully simulating colorless, transparent quartz. Each piece is designed and hand-cut by master-craftsmen. The special polishing treatment which it receives enables the glass to retain its jewel-like lustre indefinitely. And because of a higher lead content, Sloan ware has greater resistance to breakage.

Prices are within the reach of every woman who cares. You can buy it in complete sets or piece by piece at the better stores everywhere.



The photographs illustrate the Blackstone pattern. Two other patterns are: The Waldorf and The Ambassador. All are available in goblet, iced tea, luncheon goblet, hi-ball, ginger ale, and grape juice, champagne, tall champagne, parfait, sherbet, tall sherbet, salad plate, sherbet plate, finger bowl plate and finger bowl.

SLOAN ROCK CRYSTAL WARE

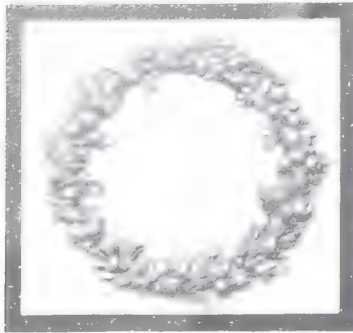
R I N G S L I K E A B E L L

Lonaconing,

Maryland

An Empire Mantel

WITH MOUNTINGS BY Thomire— NAPOLEON'S FAVORITE CISELEUR



The above detail is from the piece of Thomire's mantel with the exquisite and quite similar decoration of the clock at the left, which was made by Thomire for Napoleon. The same superb sculpture and gilding characterize both examples of his work and reveal a fineness which is rarely found in decorations of ormolu or gilt-bronze. The clock, a perfect companion-piece to the mantel, both from the standpoint of design and origin, is shown in the center of the page.

ONLY an artist of unusual talents could have achieved the recognition accorded Pierre-Phillipe Thomire during that outstanding era in the history of decoration, the Empire Period. Thomire's unsurpassed casting, carving and gilding of his ormolu pieces show that he possessed both the true soul of the artist and the matchless skill of the master-artizan. He felt, quite evidently, that bronze was a material to be handled as delicately as fine gold and silver. His superb sculpture and exquisite gilding won for him the coveted MEDAILLE D'OR in the famous French Industrial Exposition of 1806. During Thomire's long and brilliant career, he executed numerous commissions for Napoleon, the Empress Josephine, King Louis XVI, Catherine the Great and other historically important personages of the Period. Many examples of his work are still treasured in the museums and palaces of Europe. But fortunately, not all of Thomire's masterpieces are held by Royalty and The State. The Thomire mantel, illustrated here, was recently discovered in an old residence in the Boulevard St. Germain, Paris, and brought to this country by Jackson. As a tribute to its excellence, we have placed it on display in a typical Empire setting in which we are privileged to include another fine example of Thomire's work—a clock made by him for Napoleon, for presentation to Talleyrand. To bring to you such authentic architectural and sculptural achievements of the past has for over a hundred years been the mission of the House of Jackson. If you cannot visit our Galleries in person, may we not send you a booklet which tells the story of our world-wide search for Fireside Fittings of beauty and distinction?



You will find it interesting, we believe, to compare the above detail from the piece of Thomire's mantel with the exquisite and quite similar decoration of the clock at the left, which was made by Thomire for Napoleon. The same superb sculpture and gilding characterize both examples of his work and reveal a fineness which is rarely found in decorations of ormolu or gilt-bronze. The clock, a perfect companion-piece to the mantel, both from the standpoint of design and origin, is shown in the center of the page.



WM. H

OVER A HUNDRED YEARS OF SERVICE TO THE



Photographic reproduction of a recent Jackson window display in which a marble mantel, with bronze-gilt mountings by the famous sculptor Thomire, is appropriately placed in an Empire setting among related pieces, generously contributed for the occasion by E. F. Bonaventure Inc., Rose Cumming, John Fenning and H. Michaelyan, Inc. Notice Jackson's windows. In our efforts to create artistic and authentic backgrounds for our displays, we bring together pieces of unusual interest and importance.



JACKSON COMPANY

2 West 47th Street, New York
318 No. Michigan Ave., Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER

A New and Lasting "Beauty Treatment" for your Walls

YOUR walls are the "horizon" of your room. As such, they must "wear" well—in two senses: they must be continuously pleasing to look at, and they must hold their beauty against the passing of time. This means care in selecting their covering.

Increasing hundreds of women, following the lead of expert decorators, have turned to Permatex for the walls of their really important rooms. They know that Permatex does what no other wall covering can do. It takes the qualities of assured style and gracious beauty and endows them with absolute *permanence*. Thus Permatex offers, first of all, the true economy found in all fine things.

Just what is Permatex? A fabric you've never known before. It's like nothing you've ever seen or touched. Permatex is a new creation. It has a soft lustre reminiscent of dull satin, and this lustre is permanent. It is waterproof and therefore you can clean Permatex with a damp cloth. It will not crack, "peel", grow brittle or sticky; nor will it "grey" off, since only the costliest colors obtainable are used.

Permatex is authoritatively styled—as you would expect of a wall covering so radically different in composition, appearance and wearing qualities. Every pattern offered comes straight from the hand of an internationally-known artist. And there is a wide choice to suit every taste.

Permatex wall covering is an exclusive product. You will find it featured at the better wall paper houses the country over . . . Write us and we will send you an assortment of sample patterns . . .

The pattern shown here is a small figured design, ideal for bedrooms. It lends itself particularly to a Modern, a French Provincial or an Early American décor. It was created by Dr. Josef Baron Schenk of Vienna, who collaborated with RICHARD E. THIBAUT, INC., 24 West 40th Street, New York, sponsors and distributors of Permatex wall covering.

PERMATEX

REG. U. S. PAT. OFF.

Permatex Fabrics Company, 11 W. 42nd St., New York
A Division of the Aspinook Mills, Jewett City, Conn., originators and sole producers of Permatex Lustresheen and Permatex Prints. (Patents Pending)

Your decorator will be glad to show you the Thibaut book of wall coverings. It presents many new and lovely patterns in Permatex wall covering immediately available to you.



IT WON'T BE LONG NOW

YOU simply dare not trust a calendar, these days. There ought to be ample time, in almost two full months, to effect the gracious and proper observance of Christmas. But hours disappear into each other . . . short days are quickly weeks . . . and before you really know it, the bright event is upon you!

And so far as gifts are concerned, the matter isn't altogether to be helped by early shopping. Perhaps the wisest plan is to decide well in advance just what those gifts will be—and then to purchase quietly and at your leisure.

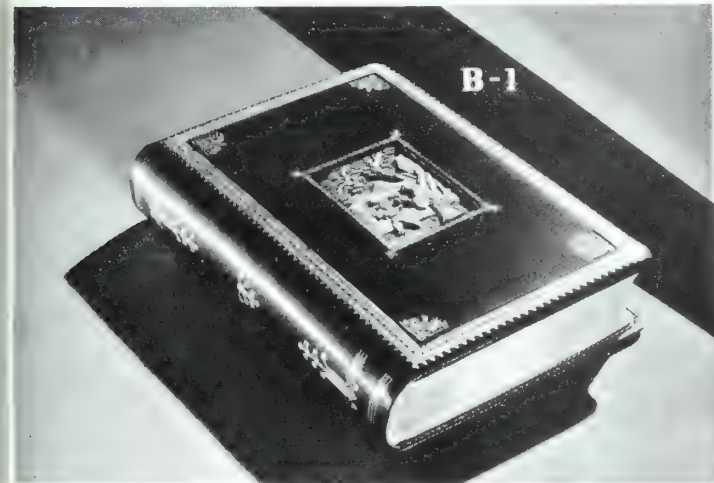
Each year, a great many people of taste and judgment, who own and treasure lovely things themselves, choose to give articles of fine leather to those for whom they hold a real affection. And if, by some chance, you could see the pieces they select . . . a collar box, in ostrich skin . . . a case for precious jewels . . . a writing set, with inserts wrought of Cinnabar . . . you would find a great many of



them imprinted with a tiny golden keystone R. That symbol, placed upon every article of fine leather manufactured by C. F. Rumpp & Sons, Inc., is the witness of a high tradition.

Throughout eighty years, this establishment has endeavored to sustain the principles of the founder. He believed, and members of the same family now believe, that quality and workmanship must be the first consideration. And because the finest materials go into these beautiful gifts, and the talents of highly skilled craftsmen give them their being, you may accept them simply as the best.

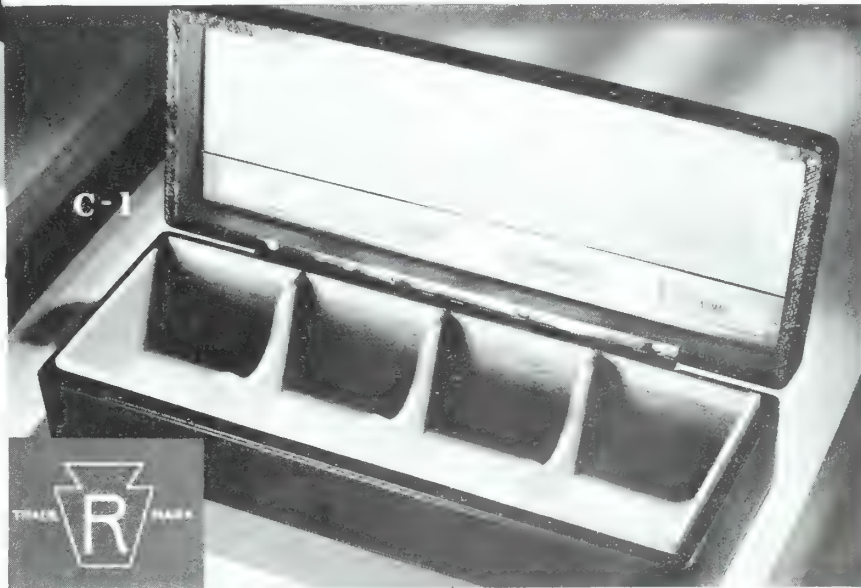
C. F. Rumpp & Sons, Inc., manufacture fine leather goods of every description, excepting luggage. At better department and leather goods stores, jewelers, haberdashers, stationers.



B-1 . . . a card box of fine leather, with an inlay on the top of either red cinnabar or jade. The box contains six gold pencils, twelve packs of cards, and six score pads. There are many other lovely designs, available with six or eight packs of cards.

B-1 . . . a dictionary, Webster's Collegiate Edition, beautifully printed on India paper and bound in black leather with an inlay of red Cinnabar. There is an alphabetical index. The book may also be had in several other bindings, with or without the inlay.

B-1 . . . a leather-covered Preference chest of cedar wood, for table use, with four compartments for cigarettes. Interchangeable labels (10 brand names) furnished with each. Available in many leathers, with or without jade or Cinnabar inlays, or Florentine gold tooling.



C. F. RUMPP & SONS, Inc.

By Historic Monuments



**PHILADELPHIA AND NEW YORK
ESTABLISHED 1850**

Linen Damask is CHARMING at Luncheon



FILIGREE

Filigree, the fairylike ornamentation loved by Florentine silversmiths, is delightfully appropriate to the airy gaiety required of a luncheon cloth. The venturesome little tendrils of a luxurious vine were the inspiration for this strikingly modern filigree design.

Many have been told that the Linen Damask Guild is the only one in the world. The Guild is a non-profit organization that has been in existence since 1911. The Guild is the only one in the world that has been in existence since 1911. The Guild is the only one in the world that has been in existence since 1911. The Guild is the only one in the world that has been in existence since 1911.

COVERED BY COMMUNITY PLATE

COVERED BY COMMUNITY PLATE

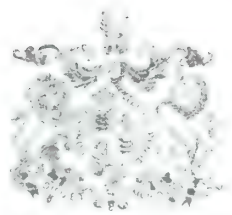
LUNCHEON glows with the color of a day in its prime. And Linen Damask on the table enters blithely into the vivacity of the occasion. There are many patterns in Linen Damask made by Irish and Scottish weavers that are exactly suited to the warmth of laughter and gay talk, when the mellow mood of noon pervades the air.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

SEE THE NEW ILLUMINATED LUNCHEON WEAVES AT LEADING STORE

A famous old SPODE Pattern to complement your Georgian Silver

Spode's Goldsmith's Service of finest Bone Porcelain is most appropriate for the tables which are decorated with silverware of the Georgian Period because it is a genuine Georgian Pattern—made just as it was 150 years ago, at the Spode Pottery, Stoke-on-Trent, England. ♣ No service could be more suitable for rooms furnished in the Queen Anne and earlier William and Mary styles. This china is also thoroughly at home in the Chippendale, Hepplewhite, and Sheraton dining rooms which distinguish many fine interiors.



*Presented to His Majesty
The King and to H. R. H.,
The Prince of Wales.*



History of the Goldsmith's Pattern

The Goldsmith's and Silversmith's Company was chartered in 1327 to assay and mark all silver made in London, and to this day exercises control over the goldsmiths and silversmiths of England. ♣ Soon after 1770, when the Spode Pottery was established, this ancient and distinguished Company ordered a special service of Spode's bone porcelain patterned after one of the fine "Silver Shapes" of the period. This old service is still in use at the Goldsmith's all in London, and the Goldsmith's Pattern of today is made from the original moulds at the Spode Pottery, Stoke-on-Trent, England.

THE Goldsmith's Pattern, both in modelling and decoration, is one of the finest of those beautiful Bone Porcelain services made by Spode. This service perpetuates the lovely old "Silver Shapes" which were so popular during the Georgian Period. ♣ The pieces have a hand-gilded gadroon edge—the prevailing mouldings on all fine Georgian Silver—and their exquisite moulding is accentuated by the soft, lustrous, ivory finish which is characteristic of this fine china. ♣ The store privileged to sell SPODE will arrange to have the service of your choice decorated with your crest, coat-of-arms, or monogram, if you desire. ♣ May we send you the name of the nearest dealer? ♣ Copeland & Thompson, Inc., 206 Fifth Ave., N. Y. C.

~ ~ ~ S P O D E ~ ~ ~

A CENTURY OLD

but still this cypress house is young



"Shadows-on-the-Teche" near New Orleans, Louisiana, is a beautiful example of a house built with the Tidewater Red Cypress construction is still in excellent condition.



Colonel Richard C. Stokes of Columbia, Virginia, used the same material as the house in the photograph. "Edgewood" is in New York City, and the house is still in excellent condition.

SPECIFY

TIDEWATER RED CYPRESS

(COAST TYPE)

THE WOOD ETERNAL

LIKE hundreds of century-old southern mansions built of Tidewater Red Cypress (coast type), "Shadows-on-the-Teche" seems to have gleaned only a mellow trace of charm from sun and rain and age.

Still in sound condition, it tells an amazing story of this lumber's tireless ability to fight off rot—and hence, repair bills.

It also explains reasonably why no other wood quite equals Tidewater Red Cypress for lasting beauty and economy.

If you want to save yourself many dollars in repairs, here is certainly the wood to use when you build or alter.

Follow the advice of architects, who are employing Tidewater Red Cypress in greater quantities today than ever before... Specify the "heart grade" at all weather points.

With all its beauty of grain, easy workability, tight coherence with paint and great durability, Tidewater Red Cypress costs you comparatively little.

"Money Saved for Builders"—free
No charge for this illustrated booklet, "Money Saved for Builders." It shows you just how and where Tidewater Red Cypress makes your home more charming—saves repairs—and gives it higher re-sale value. Send for it today.

If your dealer is not stocked with Tidewater Red Cypress, he can get it for you quickly—or you can write direct to any of the following members of the Southern Cypress Manufacturers' Association of Jacksonville, Florida, who published this advertisement:

Big Salkchatchie Cypress Co., Varnville, S. C.
Burton-Swartz Cypress Co., Perry, Fla.
Cummer Cypress Co., Jacksonville, Fla.
Everglade Cypress Co., Loughman, Fla.
Reynolds Bros. Lumber Co., Albany, Ga.
Wilson Cypress Co., Palatka, Fla.

1955 • SEVENTY-FIFTH ANNIVERSARY • 1930



Wherever beauty is deemed worth seeking

Women who love beauty in their surroundings and cultivate it in themselves are always enthusiastic about Crane bathrooms. To this temple of health and charm, Crane ideas have brought a beauty of decoration and design worthy of the purpose. From a purely practical standpoint, Crane plumbing is no less desirable. In town house or suburban cottage, it

adds value far past its cost, saves many dollars in upkeep, puts off by years the time when obsolescence endangers the whole investment. Ask your architect. Buy from a Crane Qualified Contractor-Dealer, always a highly skilled master plumber or heating contractor. For a view of all new plumbing possibilities, write for the book, *Homes of Comfort*.

Valves



CRANE



Fittings

FIXTURES, VALVES, FITTINGS, AND PIPING, FOR DOMESTIC AND INDUSTRIAL USE

Crane Co., General Offices: 836 S. Michigan Ave., Chicago • 23 W. 44th St., New York • Branches and sales offices in one hundred and ninety-six cities



Fifteen years ago, Myron Perley painted the Pierce-Arrow just built at a time when it was the only car of its kind. Time's changes are interestingly revealed in the artist's 1924 painting of the same scene, at the same place.

THERE are deep and personal gratifications in Pierce-Arrow ownership which have no counterpart in the possession of any other motor car, however fine.

A Pierce-Arrow, for example, commands a gracious right-of-way wherever it moves. It meets always a certain prideful recognition which America reserves for things that are particularly fine—and that are its own.

There is reassurance, too, in the knowledge that one's automobile has *individual character*—a quality so inherent with Pierce-Arrow that it is apparent in every phase of the car's distinguished performance, in every line of its slender beauty and grace.

The fame of Pierce-Arrow goes back to the beginning of quality automobiles. The name has always borne the distinction of belonging to *America's finest motor car*.

THREE NEW GROUPS
of STRAIGHT FIGHTS
132 to 144-inch Wheelbases
\$2095 to \$2250 at Buffalo
(Caterpillar Motor Corp. 1924)

PIERCE ARROW



DIRECTORY OF DECORATION & FINE ARTS



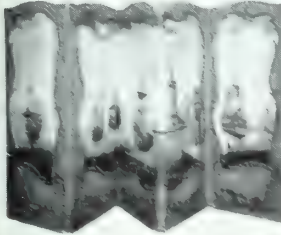
Baphi
INC.
CREATORS
OF
DISTINGUISHED INTERIORS
EAST 48th STREET NEW YORK

FOR THE COUNTRY, nothing is so beautiful as the handwoven coverlet that reproduces the designs of long ago. In the old days in America, the coverlets, the warp was cotton or linen and the weft was wool, and today, under the supervision of Louis S. Chouinard, at "Rosemont," an old Virginia home, the same kind of coverlets are being woven in the same way. The spinning, dyeing and weaving is all done in a primitive manner in a community, and each of the coverlets woven by these people is an authentic copy of some pattern created during the 18th Century or earlier.

WROUGHT iron in the minds of a great many people is usually connected with outdoor furnishings alone, but the array of attractive pieces that have been designed by de Lauer, Inc., will quickly prove to the skeptic that this material can be as effective in interior decoration as it is when



WALTER JOHNSON, INC.
INTERIORS AND
ANTIQUES
510 Madison Ave., New York City



Antique Painted Canvas Screen
Epoch of Louis XV. 4' 4" high


KATHARINE HARTSHORNE
Interior Architecture
Interior Decoration
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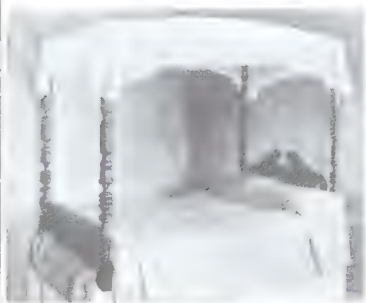
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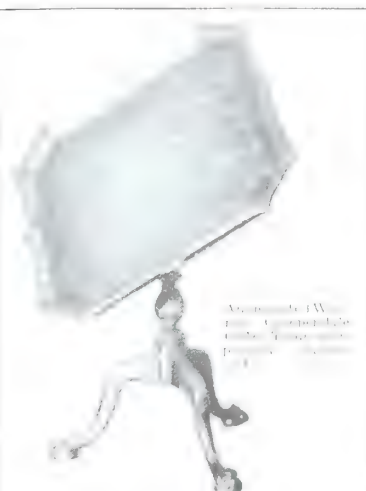
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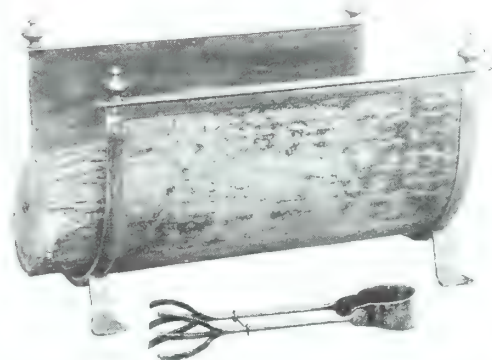
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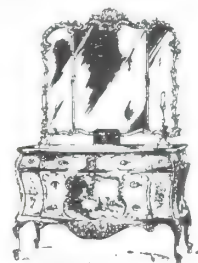
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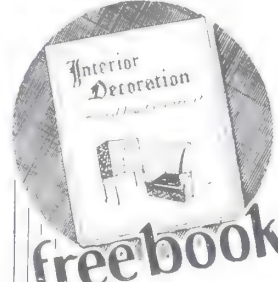
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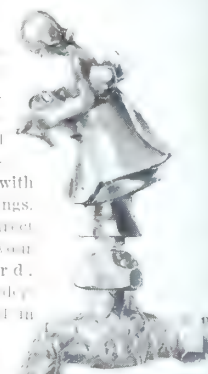


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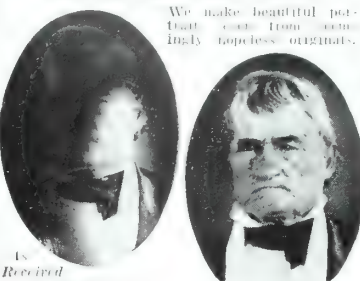
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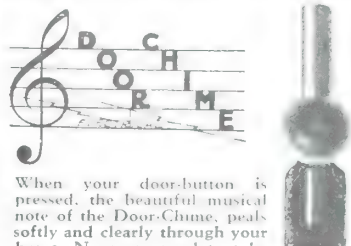
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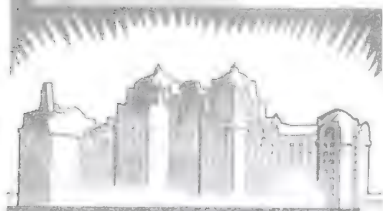
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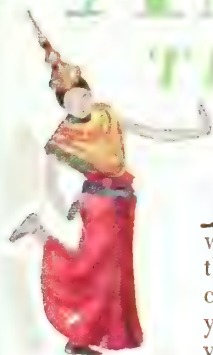
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Angkor Wat—Who wouldn't feel strange and dreamy and romantic? I have wandered at sunset through the heart of a dead city. Over choked moats and courtyards grown with trees. 2000 years ago, it was the fabled city of the Orient. It flourished in a golden reign. Over a million people crowded its streets. Today it is dead and deserted. We don't know a single name of a single person. Not a record remains. Only the whirring of bats and the rustling of leaves. So much for fame! Curious and strange... I turned down a vaulted hall to follow a storied carving. A royal barge in a sea of fish... Like a story in the Old Testament. Shapely harem queens in domestic battle. (The world hasn't changed much). And farther on, war in earnest. Warriors in Hindu head-dress, in Chinese dragon masks, and Greek-like spears, shields and spiked clubs. And then, the cavalry—mounted on elephants, tigers, horses, oxen, rhinoceroses, ostriches, deer—even mythical dragons. Miles of untold stories locked in stone. Egypt's Pyramids, and Italy's Pompeii are dwarfed beside the grandeur of Angkor! Somewhere I heard voices! *Here?* I crossed my fingers before a startling Buddha with a finger to his lips. Suddenly I came upon them—the faithful monks of Angkor. Bonzes. Droning Buddhist prayers—as they pad the ancient halls. The yellow robed monks who never forsake Angkor.

1:00 p. m.—Back to the hotel for luncheon. Pink lotus buds on our table, and a tinkling fountain in the garden. French food, iced and wine drinks—everyday fare. And I have just stepped out of the First Century.

Evening—Tonight we walked through a village to watch the temple dancers. Around the palm flares, little groups of natives sat on their heels, caressing snake-skin drums and muffled gongs.

With a sharp crash of cymbals, the Cambodian dancers stalked rhythmically out of the shadows. These then, are the Heavenly Dancers—like those of stone in the dead city. Not one bit have they changed in 2000 years. Oriental gestures—strange beyond belief. By the time the moon arose, they had disappeared into the shadows again.



Thursday—Bangkok is a box of surprises! A city of coroneted temples, flashing jewels in the sun. As cosmopolitan as Cairo. Some of the races I counted in the streets were Siamese, Laos, Chinese, Malay, French, Cambodian, Burmese, Indians, Annamites, and Shans. Britishers in smart pith helmets. Brown moguls in striped sarongs. These fancy gilded temples fascinate me. At the Temple of the Emerald Buddha, golden elephants guard the entrance. The mysterious idol sits on a jeweled dais 60 feet high. Hair and collar of the Buddha are made of pure gold, studded with diamonds and rubies. Did you ever see a Buddha reclining? Well, you'll see all kinds of 'em in Bangkok. In the Wat of the Sleeping Buddha, there's exactly 150 feet of reclining deity, covered with gold leaf... and little else.

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forests. Far different is the native life along the Perak River.—Primitive nipa shacks on poles. A tummy full of rice is the main thing. Only temple deities rate gold lace and trappings.

Singapore—This trip has far exceeded our most lavish dreams. Languid days in lovely Japan, our stopover in China, the Philippines and Java. I feel sorry for those people who rush around the world and spend only a day in each place. They can never know the Orient as we have learned to know it.

At Sea S.S. President Adams—Ahead lies Ceylon, pendant jewel on the breast of India. And starting point for Khyber Pass, the Taj Mahal, Kashmir and Darjeeling. Gird up your imagination! Beyond lies the Red Sea, Egypt and Europe. I have seen strange places and odd races all over the globe. The whole world is my oyster now!

Note: This is the sixth of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing to Dept. 6-C of the nearest Passenger Office listed below.



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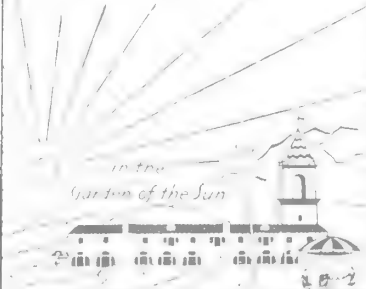


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carefree night one thing, the next another. The walk you'll take can't possibly be charted... Sometime you'll be on *Market Street*, the path of gold that is a combination of every fascinating street you've ever strolled. Down *Geary, Sutter, Post, Up Grant Avenue*, where long, deep shoppers' windows whisper other secrets of the city's taste. Somehow you'll enter Chinatown and then...

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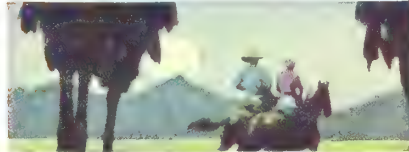


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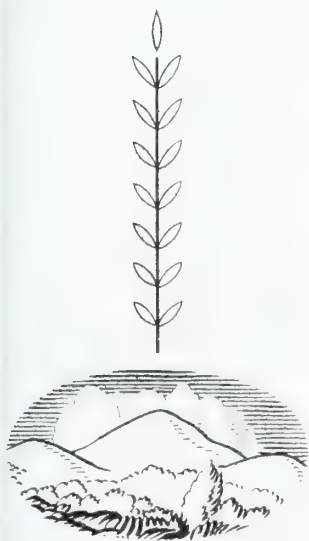
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APPLIED ARTS

A NEW ARTISTIC

MOVEMENT



MONA LISA. By Leonardo da Vinci.

ONE evening a group was discussing the new interest in art. Millions of millions have come to see and millions have wanted them. But these are a limited small number and there are other millions who can't go because of the time and money needed. These museums are in the great cities, out of reach of those in the towns.

It was the opinion that, in spite of museums, we do not have the opportunity for the expression of our artistic desires that we deserve. To see the best involves an expensive trip throughout the United States and Europe, for the majority of the world's art treasures still remain abroad.

Then one of the men said, "Let us form an association which will give these millions of art-hungry people not where they want it, in their homes, not a hundred or a thousand miles away in Europe or in some private collection. Let this association publish selected works of art from America and Europe, help people to choose the best, and distribute them at the lowest possible cost."

Everyone thought the idea an especially good one. The result was the formation of the

PICTURE A MONTH CLUB

The Club Sees You Get Pictures You've Wanted
How They Are Chosen

No longer will you miss them, because you are busy. No longer need you go without because of high prices or because there is no store near you.

Each month the Club chooses a beautiful, and important picture. It selects from masterpieces by Titian, Reynolds, Rembrandt, Rubens, Raphael, da Vinci, Valasquez, Van Dyck, and hundreds of others.

The Club considers pictures from the most important galleries in New York, Chicago, Paris, London, Madrid, Berlin, and other cities. A picture chosen from the best of such great paintings is likely to be one you will want.

Selection Allowed. Choice Not Forced. Hand Printed

The Club realizes that any picture, however good, will not be liked by all. Their choice is not forced on you. Each month the Club recommends three pictures by other artists and you may select any of these—a variety of subjects satisfies all tastes. Reproductions are sent in advance so that you may choose which you wish. Or you may exchange the picture without additional cost.

These pictures are etchings or photogravures printed by hand from imported plates. This is more expensive but is the only satisfactory way. The pictures are about 1 x 1½ feet, just right for the average room.

Free Bulletins and Art Education. Service Used by Discriminating People

Membership includes free subscription to the Club's Monthly Bulletin. It tells the history of the pictures, shows other works by the same artists, and gives you interesting, readable stories of their lives.

Cultured people all over the country are adopting this plan. The pictures will add to the culture of your home and the member's portfolio on your table stamps you as being actively interested in this movement to promote the best in art.

Service Costs You Nothing. Free Portfolio

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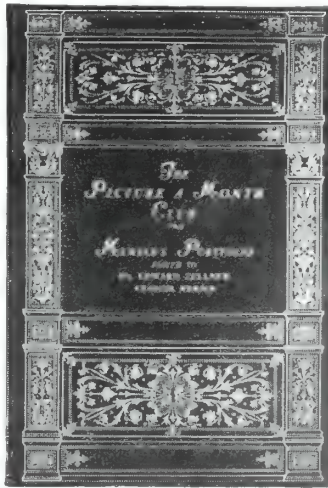
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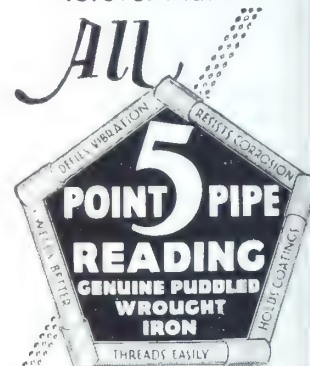
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Sketch



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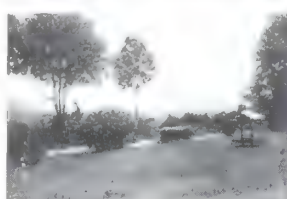
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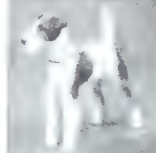


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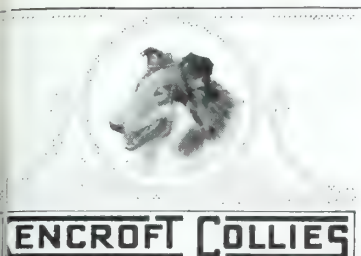
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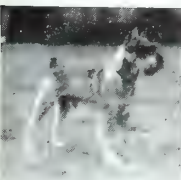
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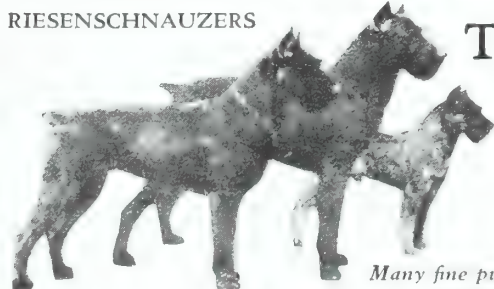
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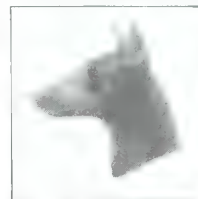
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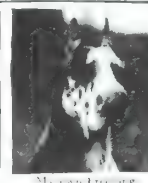
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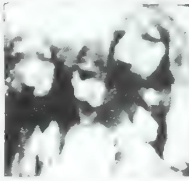
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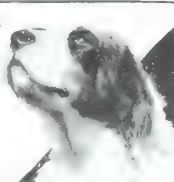
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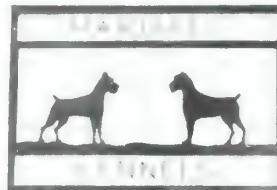
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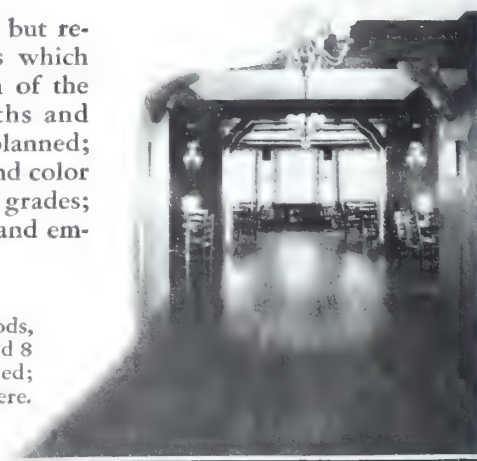

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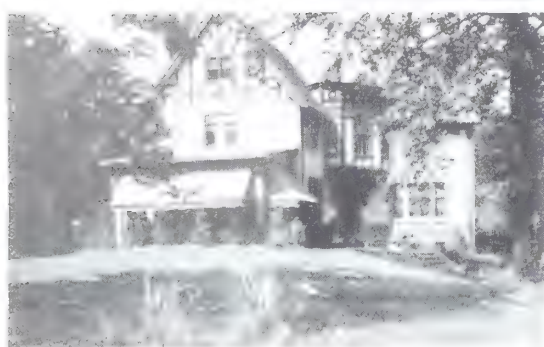
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(upper:) Residence of concrete masonry and portland cement stucco exterior. Atlanta, Georgia. A. F. N. Everett, Architect.

(left:) Concrete masonry residence, portland cement stucco exterior. Washington, D. C. A. C. Minnix, Architect.

(right:) Concrete masonry bungalow. Macon, Georgia. Designed by F. E. Market.



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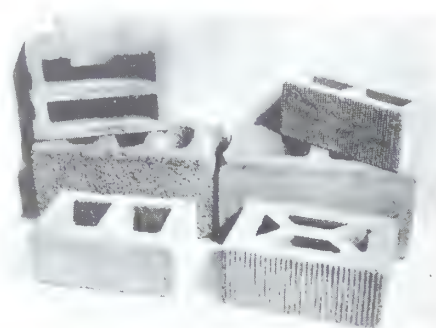
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(left:) Several of the more frequently used concrete masonry units are illustrated. It will be seen these units are hollow, and therefore provide the hollow-wall type of construction so much desired.

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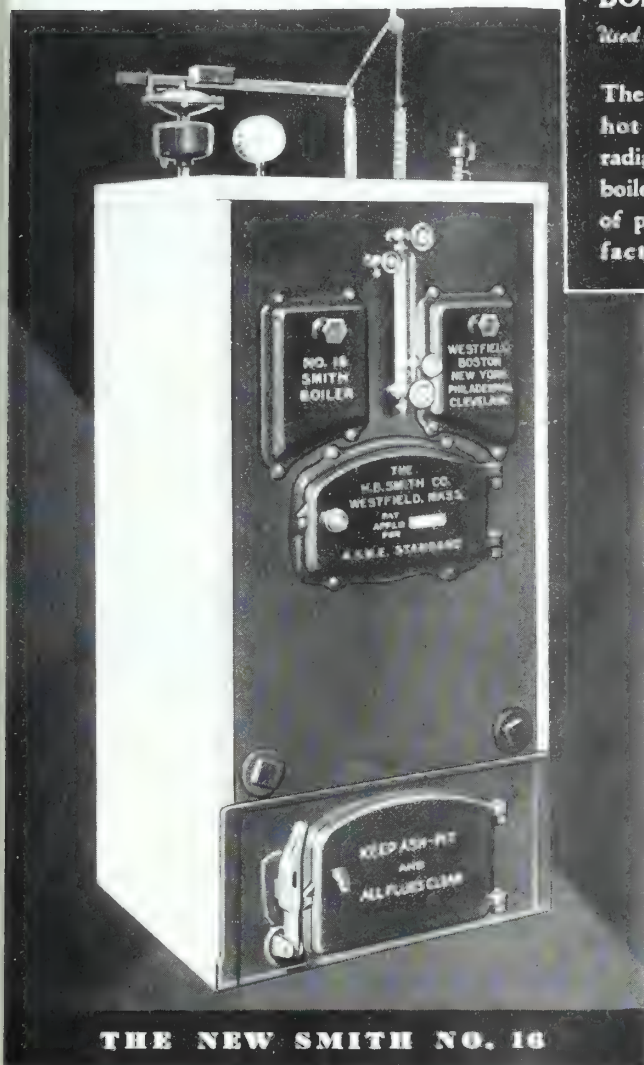
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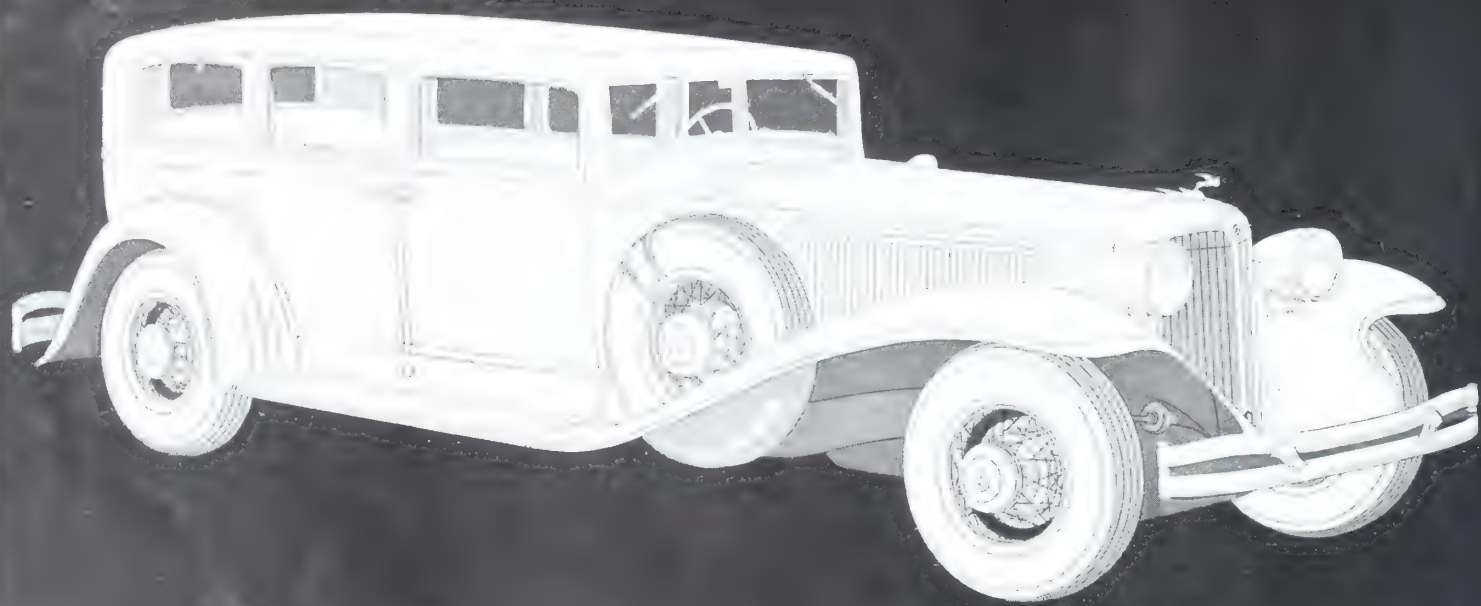
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November 1930

COVER DESIGN BY A. E. MARTY

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A CERTAIN philosopher once formulated a theory to the effect that anticipation is a more potent human state than is realization. Dreams, he held, are rosier than realities. In other and more colloquial words, the future is not all it's cracked up to be.

There are times when we are inclined to agree with this unnamed sage, and others which make us want to wring his neck. Neither he nor anyone else can convince us, for instance, that the planning of a house and the subsequent living in it cannot be of equal emotional value. It is a human trait to appreciate in proportion as we have worked. Which may be why it is all so well worth while.

Subscribers are notified that no change of address can be effected in less than one month. Address all correspondence relative to subscription to *House & Garden*, Green-
wich, Conn.

VOLUME LVIII

THE CONDÉ NAST PUBLICATIONS, INC.

NUMBER FIVE

Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY. EUROPEAN OFFICES,

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Printed in the U. S. A. by The Condé Nast Press

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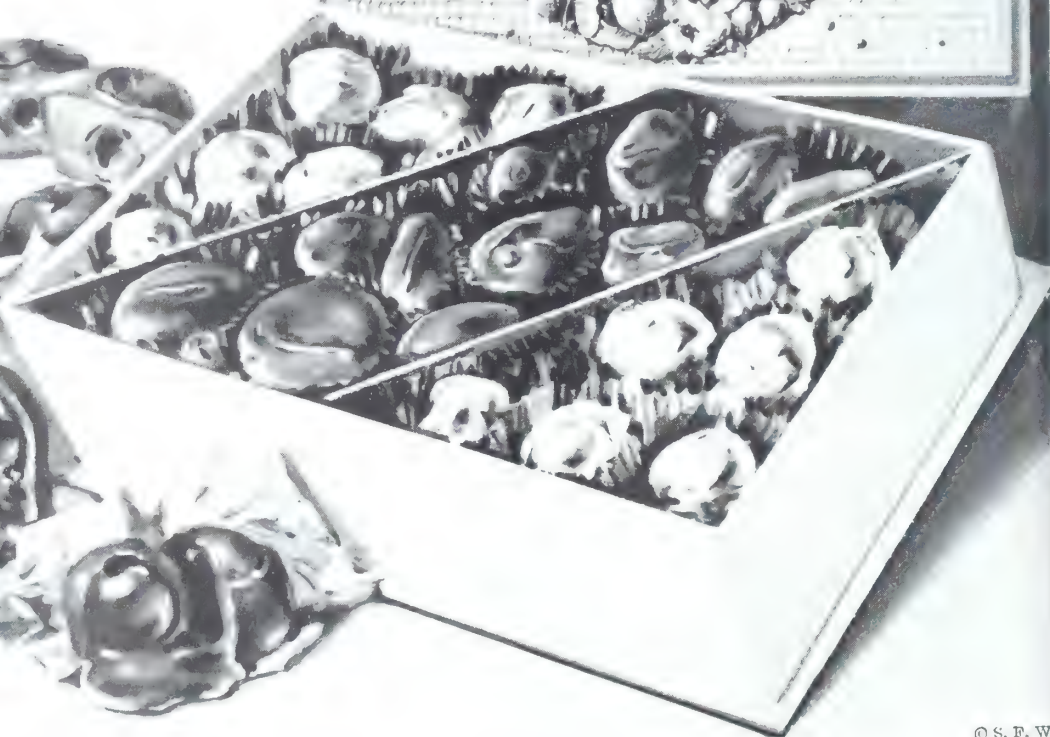
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The BULLETIN BOARD

A TIME TO BUILD. Statisticians inform us that two things are now in decline—the cost of living and the cost of building materials. The amount of unemployment in the country also promises to create cheaper labor. These three elements will afford an unusual opportunity for those who plan to build. This winter should be an advantageous season to begin that house which you have hesitated starting because of top prices. Indeed all forms of house improvement—restoration, modernizing and enlarging and the installing of new and better equipment—can now be considered as excellent investments.

AMBASSADORIAL BOOTBLACKS. Among the amenities available in British homes and hotels is the shining of boots and shoes. You leave your shoes outside the bedroom door, the next morning there they are fresh and clean. Put out your shoes in an American hotel corridor, and the house detective will warn you to take them in; put them out in an American country house, and you'll probably find them the next morning untouched, just as you left them. American servants apparently balk at the idea of shining shoes. It was the latter circumstance which recently gave two pairs of British shoes the most exalted shine that they had ever received.

A certain American ambassador, home on a furlough, was entertaining English friends at his country home. When he and his wife retired they noticed, outside the guests' door, the accustomed male and female footwear. The servants had gone to bed and besides, the servants wouldn't shine boots anyhow. "Have we any shoe polish in the house?" the husband asked. His wife thought she could find some. So the ambassador quietly took the shoes into their bedroom and for the next half hour he and his wife labored diligently over those boots. The job finished, he tiptoed out and placed them beside the door—and His Lordship and Her Ladyship never knew the difference.

CHAIRS FOR THE OBESE. We had hoped Mr. Hoover would do something about this—appoint a commissioner or call a conference of furniture makers. We had hoped that his rotund figure would call for a revolution in the making of chairs and the furnishing of homes, that he would head the crusade we have long advocated of making homes comfortable for stout husbands. Unfortunately the President has been so engrossed with Wall Street troubles, prohibition enforcement and drought relief that he apparently isn't going to get around to this necessary reform. In fact, we had just about become faint-hearted when our eyes fell on an advertisement in a newspaper. It read "Let Us Fit a Chair to Your Husband." How wonderful it will be for us portly individuals when decoration passes out of its present boudoir stage and takes into account men of weight!

WEATHERWISE

When 'tis clouding over
Should your soul complain,
Sow a lawn with clover—
You'll be glad of rain.

Then, though hardly caring
When the rain be done,
Plan a pleasant airing,—
You'll be glad of sun.

When you love your labors,
Storms, that else would irk,
Serve to bar the neighbors,
Give you time to work.

Speak not, then, of loathing,
Summer, spring or fall!
Sport and proper clothing
Put delight in all.

Find your cap a feather,
Fill your cake with plums,
Learn to take your weather
As the weather comes!

—ARTHUR GUITERMAN

STOLEN VERSES. Arthur Guiterman holds the record among poets for having his wallet of verses picked by light-fingered literary gentry. Recently in London at the laying of the cornerstone of the building of the Girl Guides was read a poem, *House Blessing*. It so impressed Queen Mary that she asked to have a copy, and for all we know, it hangs, properly engraved, on some royal wall, blessing Buckingham Palace. The individual who contributed these verses to the festive occasion stated that they were taken from a very old English poem, whose author, strange to say, was unknown. Strange indeed! This poem that pleased the ears and sentiment of the Queen was contributed by Arthur Guiterman to *House & Garden* in February, 1917, and later appeared in his volume *The Mirthful Lyre*. Lest anyone else be tempted to translate it from archaic English we reprint it herewith.

HOUSE BLESSING

Bless the Four Corners of this House,
And be the Lintel Blest;
And bless the Hearth; and bless the Board,
And bless each Place of Rest;
And bless the Door that opens wide
To Stranger as to Kin;
And bless each crystal Windowpane
That lets the Starlight in;
And bless the Roof-tree overhead
And every sturdy Wall;
The Peace of Man, the Peace of God,
The Peace of Love on All!

ROSES WITHOUT THORNS. The American Rose Society, perhaps the most active of our special flower groups, has again covered itself with glory and put Rose lovers in its eternal debt by

issuing *Modern Roses*, a survey of over 2500 Roses now in commerce—their history, culture, nature and behavior. Of those 2500 it is interesting to find that 307 are listed as having few thorns and 17 as having no thorns at all. So there goes another old wives' tale—that you must always have some sour with your sweet and no Rose without its thorn.

CIVIC CLEANLINESS. We recommend not only to the citizens of New York but to the citizens of every other American City, for their emulation, the work of the Outdoor Cleanliness Association of Greater New York, which has recently been organized. The association, through its membership, aims to create and express public opinion in favor of outdoor cleanliness, sanitary harbor, clean backyards and clean vacant lots. It believes that a city can be judged—and its citizens along with it—according to absence or presence of dirt and litter and it states as its credo that "no government is better, under our institution than its citizens demand nor worse than they deserve." The office of the Association is at 48 East 59th Street, New York.

HONORS. Among the honors falling to a famous *House & Garden* contributor was the conferring of the degree of Doctor of Science in June on Ernest H. Wilson, by Trinity College. Harvard gave Mr. Wilson his Master of Arts. The V. M. H. usually appended to his name, stands for Victorian Medal of Honor, a decoration conferred only on those who have made very distinguished contribution to horticulture. Almost coincident with the granting of Mr. Wilson's doctorate was the appearance of his great work *Aristocrats of the Trees*.

COÖPERATIVE CELEBRATIONS. While we would not go as far as to encourage the habit of the young wife who always chooses for her husband's birthday present a new gown for herself, we do recommend the custom of coöperative celebrations. It is an ideal and pleasant way to furnish a house and somehow, it also sugar-coats the bitter medicine of bills. Most of us start furnishing a room with the necessities; the luxuries we put off to some distant golden age. But luxuries should be the special object of these celebrations and the oftener the occasions can be trumped up, the more abundant the luxuries. Birthdays, anniversaries, going away and coming home, there should be a present for each of these. In one household recently the wife took a journey to Santa Fé and the husband celebrated her return by giving her an Early American cane rack—and she forthwith expressed her jubilation over seeing him again by adding to the house something which she had always wanted and which the husband found more difficult to pay for than the cane rack—a sleeping porch.

THE COLONIAL HOUSE BOOKSHELF. Although the books on the American Colonial house would fill many shelves, we can recommend a few that should start the library of those planning to build or study houses of this type—*The Architecture of Colonial America, Manor Houses and Historic Houses of Long Island and Staten Island, The Manor and Historic Homes of the Hudson Valley, The Colonial Homes of Philadelphia*, all by H. D. Eberlein; *Early Domestic Architecture of Connecticut* by J. Frederick Kelly; *Domestic Architecture of the American Colonies and of the Early Republic*, by Fiske Kimball; *The Colonial House*, by J. E. Chandler; *Colonial Houses and Their Furnishings*, by Mary H. Northend; *Old New England Doorways and Old New England Houses*, both by Albert F. Johnson; *The Colonial Architecture of Salem*, by Cousins and Riley; *The Georgian Period*, by W. R. Wear.



Reproduction of the original photograph.

The Greek Revival Front

From the early 1800's to the middle of the last century American architecture experienced a recurrence of the Classical taste, known as the Greek Revival. The main body of this house—the home of Mrs. Giles Whiting at Scarborough, N.Y.—is in that style. Ayman Embury II, architect

What I Liked About The Building Of This House

Aymar Embury II

IT is not very easy, after you have completed a piece of work, to say exactly why it has turned out better or worse than your expectations. In a long series of country houses, it has been my almost invariable experience that each, when completed, fell below what I had hoped for it. The thing that I like most about this house is that it is better than I hoped it would be.

In the first place it was a fascinating job to do because it was—or appeared to be—an exceedingly difficult problem. The house is not entirely new, for the central part was built during the period of the Greek Revival, and wings, porches, piazzas and other features had been attached to it from time to time during the Victorian period, the 1890's, and even later, and what still remained of the original building (with the exception of the six columns ranged across

the front façade) had been pretty completely divested of its original charm in the process of these alterations.

The problem was, therefore, to restore the comparatively small central mass to something of its original dignity, to enlarge it to nearly three times its former size without making additions which dwarfed the original building, and to design these additions in a manner which was congruous with the old work, but with detail which would stand inspection (for the detail of the old building was not very good), and it was felt that the detail of the additions should have some delicacy and interest and still hang together with the original mass.

This constituted in itself something of a problem and a problem which was made at once more difficult and more interesting by the complex desires of the owners and

by the fact that they knew as well as anyone for whom I have ever worked what they wanted and when they were getting it. The man of the house is himself a trained architect, and his wife a collector of early American furniture and products of the minor arts, whose collection may be surpassed in size by others in this country, but which certainly cannot be equalled in the discriminating taste and unerring judgment with which fine pieces of personal quality were selected—if furniture can be said to have a personality.

Working with people like this, it is fairly obvious that the architect would give the very best that he had; and much of the responsibility of the house, as it stands, must be reluctantly relinquished to the clients. They and the architect were in agreement that, with the hexastyle portico on the old



On the opposite page is shown the front elevation of the Whiting house, and on this the rear. This middle section was the original part. The wings were a later addition. In its last incarnation, under Mr. Embury, these elements were made into a superb architectural composition



A noble setting of trees enhances the use of the house. It is related to its site by the medium of stone-walled terraces extending across this front. The small-scaled Colonial doorway and the fine balcony above it were reproduced from designs found in an exhibition at the Metropolitan Museum of Art. Ruth Dean was the landscape architect.

houses, the wings must be approximately balanced in size and subordinated to the central feature, but for reasons of plan, it was necessary to place a second story sleeping porch in the left wing and a first story outdoor breakfast room, almost entirely of glass, on the right hand wing. In order to avoid the obvious lop-sided effect which this would give, rather deep pilasters were used between the openings and the effect of unpleasant dissymmetry was entirely avoided. These pilasters, by the way, have been a source of considerable controversy between the owner and the architect, the owner endeavoring to credit the architect with the suggestion that they be used whereas the architect believes that they were included at the owner's own suggestion.

From time to time, other and somewhat more difficult problems of design were given to the architect to solve. For example, in the photographs of the detail of the portico will be seen a doorway and balcony above being the result of an exhibition given in the Metropolitan Museum two years ago, where the owners saw an old example



of a two-story treatment of this general type. Since the existing doorways were both plain and ugly they desired that the small-scaled Colonial motif be applied to the Greek Revival house. This the architect believes was successfully done with very slight alteration in the design of the motif and no apparent change in the scale.

On the other side of the house facing the forecourt, triple windows at the ends of two rooms had been added in some previous incarnation of the house, which the owners felt necessary to retain because of the enlargement of the rooms effected on the interior. Group windows of this kind are extraneous to houses of Greek Revival, but by tying these two together by a cornice supported on columns of the Doric order "in Antis" with a cast iron railing above, and by placing a new Palladian window on the stair landing over the center, a result was achieved which appears to be completely successful.

Further and minor complications, principally of the interior, were due to the fact that the owners had, from time to time,

While showing no pronounced architectural treatment, the little reception room is given the formality of balance by the china cupboards flanking the doorway into the dining room. The mantel is a Colonial antique with an English polished steel hob grate. American Chippendale chairs are here, together with other pieces and a rug of the period





purchased old leaded glass transoms, side lights and fan lights which they desired to incorporate into the scheme. These naturally varied in size and were not always harmonious in design, but apparently, as proved by the photographs of the interiors where some of these transoms are shown, the result has been successful. It is these difficulties (and they were very real ones), in assembling many incoherent fragments into a coherent whole, which made the problem so interesting.

The next thing which I like about the house is its magnificent furnishing. Take for example the little reception room, a formal room without any especial architectural treatment. The mantel is an old one of Colonial origin, and frames an English hob grate with a polished steel fender: as fine an example of Georgian work as can be found anywhere. At the right hand side is a mahogany and satinwood tambour desk, and over it the loveliest Bilboa mirror in America (for which I once bid unsuccessfully at an auction) and was happy to meet again in these surroundings. The carpet is of fine needlework and the chairs gorgeous examples of early American carving in the Chippendale style.

The hall of the old house was comparatively narrow, something less than eight feet wide, and the owners wanted to preserve its full width so that the vista from the entrance door led straight through to the opposite end, framing a lovely view of Elm trees with the Hudson River in the distance which would not be interrupted.

In remodeling this Greek Revival house, part of the architect's problem was to fit into its rooms various fragments that the owners had collected—leaded glass transoms, fan lights and such, and to create for them harmonious surroundings. Such are the transoms above doors in the reception room. The woodwork Mr. Embury designed for the library, shown above, is especially fine both in scale and the interest of its appropriate detail. To the right is another view of the reception room.





From a comparatively narrow hall, in which the stairs blocked much of the view, the architect made a broader passage by placing the stairs at one corner and swinging them up to a landing where he set in a Palladian window shown in the picture of the rear elevation on page 57

In order to enlarge this hall it was necessary to remove the old stairway, which cut the width of the hall down to about five feet and to place a new stairway in a recess at the entrance end of the hall; a thing which had to be accomplished without cutting into the windows on the exterior and without disturbing the feeling of a continuous hall. In this particular spot every inch counted and it was this which determined the width of the stairway; while its pitch was determined by the dimensions of the old transom and side lights of the doorway. The hall is very simply paneled to form a background for the furniture.

Another thing which makes me like this house is the fact that the owners gave the

architect a chance to express his opinion about its accessories. I discussed with them the very serious problem of terracing the front so as to provide an adequate setting for so symmetrical a house on a steep hillside; and likewise the position and dimensions of the forecourt, which is enclosed by a retaining wall at the back and free standing walls at the ends, were fixed after consultation with me. Even curtains, hangings and placing of furniture were discussed with the architect in a sort of family conference. There was, of course, about twice as much work as in the usual house of this character, but it was also twice as much fun to do, and my recommendation to any architect who wants to get the maximum of

pleasure out of his labors is to be hired by people where the husband is an architect and the wife a collector and decorator.

And he is likely to have a life job, too, because this house is not yet finished and very probably never will be. Between us we have just settled on the treatment in the dining room. (It has been unsettled since this article was written!) We are about to add a big outdoor living piazza to one end; the paneling for the owner's bedroom has just been installed and the treatment of the principal living room is now under discussion. When these things are done, it is my hope that there will be other things which will give me other opportunities to say what I like about this house.

Hungry-Handed Women—A Sentiment

Taken From A Queen's Carpet

IN New York are preserved two remarkable carpets, remarkable for their intricate beauty and for their historical association. They measure twenty by about thirteen feet. On a black ground, in needlework, each has a simple design of bouquets of Roses, Pinks and Carnations. The borders, which display a much finer stitch, are embroidered with the arms and crown of France and the legend "*Le Roi de France, Par Sa M. Marie Antoinette Reine De France Et Mme Elizabeth; Pendant Les Deux Dernières Années de Leur Vie.*"

Made by Marie Antoinette and her faithful companion, Mme. Elizabeth, while they were incarcerated in the Temple, from which prison they went to their deaths on the scaffold, these two carpets tell an amazing story. Their descent from that fatal day to the present need not concern us; what is remarkable is the fact that two gentlewomen, awaiting death, occupied their time and their fingers with embroidering these carpets. They chose a simple design for the plain reason that neither of them was much accustomed to this sort of work. These, mind you, were two of the ladies of the French court who at one time had become so bored and blasé with ceremonial at the Grand Palace that they fled to the Hamlet—that little Swiss village which still stands behind the lake at Versailles—and there played at being shepherdesses.

One of these rugs is not finished; it lacks parts of a border. The jailors came for the Queen and her companion before they could complete it. The guillotine wouldn't wait.

THE vision of these rugs trailed me the following weekend to the country. I could not help making comparisons between Marie Antoinette and Elizabeth and women I met there. These women were no different from hundreds of others in various parts of the country. They had homes and children and husbands. The breakfast hour in many of the houses was some time after nine. Then came a morning of swimming or golf. There was usually a luncheon party with its customary liquid amenities. In the afternoon these women played bridge until it was time to fetch their husbands from the train. Dinner came after nightfall and then they played bridge again. When I asked if that was the usual program, they assured me it was. They also contributed the information that if they didn't play bridge and golf and other games, they'd soon grow terribly bored. "Why not sew or make something with your hands?" I suggested. "It isn't done any more," I was informed. And having this item added to the meagre sum total of my intelligence, I sought refuge in the picture made by Marie Antoinette and Madame Elizabeth bent over the embroidery of those rugs in the dim light of their prison.

A visit to embroidery counters and to those departments of stores which specialize in things to be made at home proved my informant correct: it isn't being done any more. Or it is being done much less than formerly. Even the hooked rug craze seems to have died out, and embroidery, of course, has long since become a lost art. If ever you enter a house and find the mistress of it hard at work on a cross-stitch needle-point for a chair, you immediately put her down among the quaint and simple. On second thought you will also put her down among the company of the sane.

ASK any dozen women why these domestic arts are so speedily disappearing, and they invariably answer that women haven't the time for them. Life has become so frightfully complicated; so insistent are the demands of other diversions, most of them outside the home and most of them necessary if one is to hold her place in the community, that the art of sitting still and employing the hands is fast gaining the category of forgotten customs. Very soon we may expect to find it relegated to the antiques, such as preserving strawberries and canning lima beans and home dress-making. Which proves much or nothing, depending upon your mood and how you look at it.

Perhaps all these things are as they should be, perhaps we can console ourselves with realizing that "the old order changeth, yielding place to new . . . lest one good custom should corrupt the world." But it doesn't answer the question of hungry-handed women, and it doesn't answer the opportunity that awaits these women today. For if there ever was a time in our generation for hands to be busy, it has been since those dark days of a year ago, when the fabulous possessions that made possible these empty hands disappeared over night. Since then plenty has been written and said about the evils of easy money and false profits, and people are beginning to realize that we sorely needed discipline, but unless we begin to produce something tangible with our hands, the lash of circumstance might just as well never have been raised against us.

So highly perfected has become machine production in this country that it often does not pay to make things at home. They can be bought much cheaper and with infinitely less effort. Nevertheless there is a quality about home-made articles that no machine can ever give. There is the satisfaction of having been employed and there is the pride in the work. Let the mistress of a house serve for dessert fruit she herself has preserved, and she'll proclaim it the instant it appears on the table. Let her make a dress or cross-stitch a chair back or hook a rug or drape a dressing table or design curtains, and her pride will be equally unconcealed. Indeed it is pride in her handiwork, much more than the necessity of these times, that may revise the custom of feeding hungry hands with domestic employment.

AMONG the advantages enjoyed by women today is the quality of taste. Magazines have both raised the standard of taste and made it a possession of the many. This applies not alone to matters of home decoration, but also to clothes, meals, cooking and all the various circumstances of a well-ordered household. The knowledge of how to do things has become commonplace, the knowledge of just what constitutes good taste in such affairs is fast becoming universal. But between that knowledge and its proper application lie hours of effort. Unless the effort is made, no pride is forthcoming.

Marie Antoinette and Mme. Elizabeth made these rugs with a very simple pattern because that was all they knew. Knowing as much as they do, any pair of American women under the same circumstances today would be apt to choose a much more ambitious design. And probably they'd also insist that the guillotine wait until they finished it!

—RICHARDSON WRIGHT



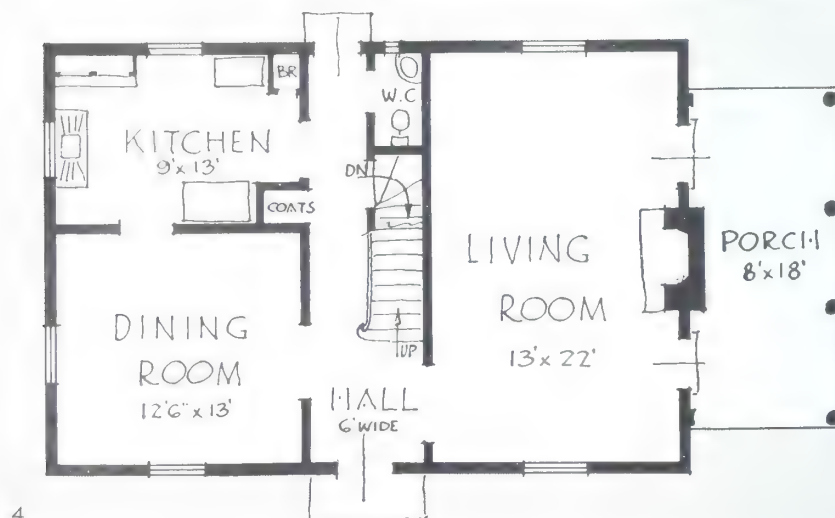
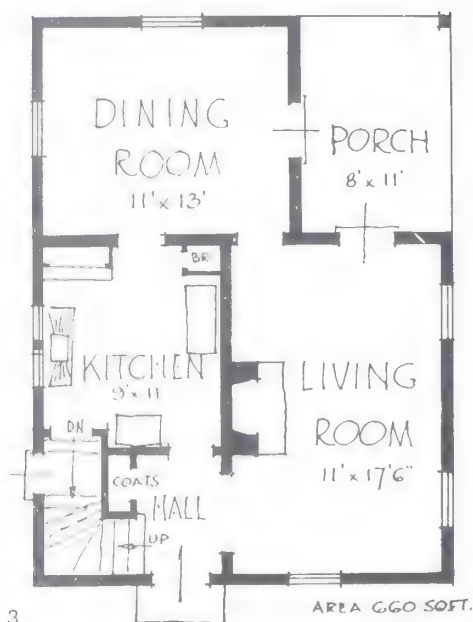
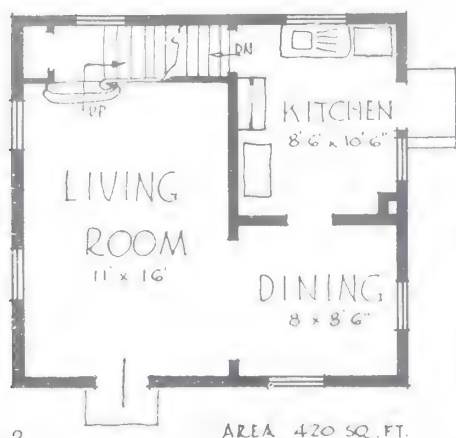
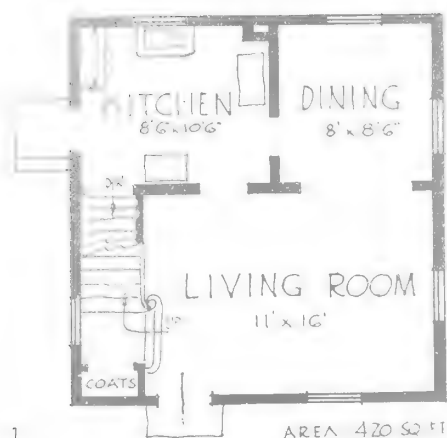
John Wallace Gillette

A Roof Of Weathered Pan Tiles

We are paying much more attention nowadays to the color and texture of roofs, and the materials are amply available. This roof, on the home of Jay Hyde Barnum at Silvermine, Conn., is of pan tiles shading through the various tones of weathered greens and reds. Frank J. Forster, architect

Planning The First Floor For A House

Arthur Bates Lincoln



The two plans at the top of the page show first floor plans for a house in which the living room is stopped to the front door, a central hall. While the top plan is the correct dimension in depth and the second in width, both occupy exactly the same amount of space. Making room for desirable features as well as a practical result in the plan at Fig. 3. This plan has been developed for a better feature. For a wider plan of ground the plan at the bottom of the page may be considered. Rooms here are larger and more attractive, because to desirable features. These illustrations portray the development of a first floor plan from what is practically a minimum cost basis through to a practical low-cost small house in which desirable features are included.

THE urge toward home building is an inheritance from our ancestors. With most of us life in an apartment is only to be endured as a temporary expedient, pending opportunity to satisfy the home owning urge. The needs and wishes of the majority of families are too highly specialized for them to find all these satisfied in a house which is already erected. The only real solution, therefore, is to build.

In order to build intelligently one must have plans that will definitely prescribe the kind and number of rooms required. On the first floor there will be certain rooms, and on the second floor others. Every family has differing ideas on the subject, influenced by individual circumstances. There is no standard plan that may be offered as the solution for the family of four, irrespective of age, race and inclinations. It is possible, however, to proceed to a solution along definite lines which may systematize the approach to the problem.

The first thing to be determined is the number of rooms on the first floor of the proposed home. Rooms ordinarily found there classify themselves under three headings. There are the essential rooms, then

the desirable rooms and, finally, the luxury rooms.

Essential rooms are: living room, kitchen, dining space.

Desirable rooms are: porch, hallway, dining room, lavatory.

Luxury rooms are: library, music room, billiard room, bedroom, bath, pantry, greenhouse, garage.

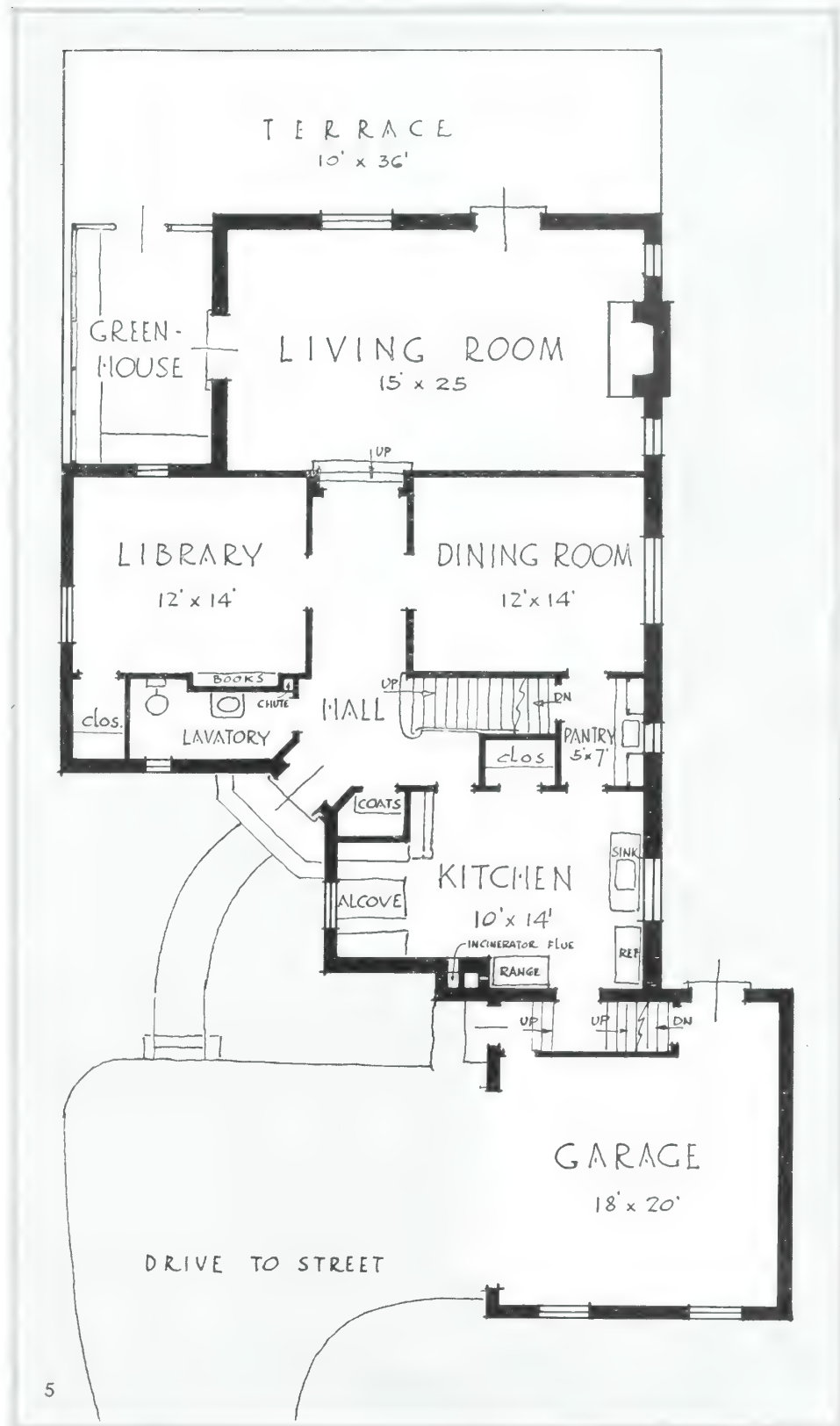
Every small home is designed about the living room, and it is logical to consider that first. The center of activities for most of the social functions of the family, this will without doubt be the largest room in the house. Bookcases in one corner or end may suggest a library, a piano in a corner or alcove, the music room, an interesting ingle nook or bay-window, the bridge corner. In the very small home the stairway will be in this room, but this is not otherwise desirable because of lack of privacy.

What size shall the room be? Even at the sacrifice of other rooms it should be large enough to give a feeling of freedom. The lesser dimension in small homes should be at least eleven feet, in which event sixteen feet would be a good length. In the roomy house a width of fifteen feet will be found more satisfactory for the easy placement of furniture, with a length ranging from twenty to thirty.

The other essential first floor room in every home is the kitchen. Today, with the wide variety of equipment available to lighten daily tasks, there is often more interest than reluctance in working within it. While not as large as in the days of the wood burning range, with its intense radiation of heat, the kitchen must be planned to incorporate properly an extensive line of modern equipment. The sink, located near a window, must have a dresser on one or both sides; a storage closet and a broom closet are desirable. The pantry has moved into the modern kitchen and is ranged around the walls in the form of attractively decorated cabinets.

Another newcomer in the kitchen is the automatic refrigerator. With the farewell to the ice man, now that electric current or a gas flame keeps food chilled and provides the ice cubes necessary to hot weather comfort, it did not take long to discover the convenience of having the refrigerator close at hand. The kitchen without a range would be an anomaly, but whether the cooking be by gas or electricity, modern ranges are designed to confine their heat to the cooking of the dinner. The modern range is neither a source of physical discomfort to the housewife laboring in the kitchen, nor to the rest of the family.

(Continued on page 118)



The plan above represents one solution of the problem of a deep, narrow lot. As the rear overlooked the water, this part was considered the most desirable for the living room. Here we have a very excellent example of the way in which a particular house has been laid out in a rather unusual fashion to conform with the requirements of a site and the client's needs.

Considerations That Govern The Location Of A Home Site

Emily Helen Butterfield, A. I. A.

THE usual, prospective purchaser of a home site or one who would rent or build in a new town or community investigates the water supply and at least casually investigates the schools. Frequently, however, certain details concerning these points are overlooked and many other vital factors completely ignored.

Not alone should the purity of the water supply be considered, but also the quantity. In many communities it is necessary that the use be somewhat restricted as, say, the use of the garden hose limited to certain hours during the summer. The rate to be paid for water varies materially in certain localities. If the water is excessively hard, the expense of a softener should be included in initial cost of a home or allowance made for upkeep of pipes due to excessive deposit from the water.

If the children in a family have musical ability the emphasis placed on this department by the school system is worth consideration. If a family wishes the advantages of vocational guidance for the children, or desires athletic, forensic, home economic or other opportunities for the young people the time to learn whether such courses are offered by the school system is before moving into the district. Schools may be quite good and yet not offer the particular and peculiar opportunities which you feel the children of your home need.

THE CHURCH

With consideration of the school may be coupled that of the church, especially by those families desiring that their boys, girls and young people have a background of wholesome church life and by parents who would give their families a sense of the beauty of holiness and the culture to be had from systematic training in reverence and worship. It is surprising the number of people who move into a new locality without any knowledge of whether or not the church of the creed they favor is operating there. These people have often been church attendants and sufficiently loyal to their own denomination to be unable to adjust easily to the worship of some other sect. As

a result the children do not go to church nor to a church school. To the wide-awake father and mother the fact that a church of the denomination they may favor is located conveniently is not sufficient. The housing conditions of the church school is almost as vital as that of the day school. The hours spent there may not be as many, but a little child whose Sunday School lesson was taught as the class gathered about a three-burner oil stove in a church kitchen can not carry to adult experience an appreciation of the beauty of holiness or the ability to worship the Lord with gladness. Yet many a church in rural and suburban communities offers just such facilities for the primary and beginning class pupils.

SOCIAL FACILITIES

Before moving into a new community, consider whether you wish your children to have the benefits of a church home and if so investigate the church home before you reach a decision. It is said that this feature of home selection appeals to a minority of people, that few people are at all keenly interested in the religious tendencies of their children, and yet most families evince interest in the religious tenets of the young people whom their children marry. It would be more practical to present such interest earlier if it is to be made an issue later on.

Recreational and social activities are perhaps two of the chief reasons why people like or do not like a town. Were I locating in a new town I would list the potential attractions of these interests afforded by the community and their appeal to various members of my household. I know a woman who as a child was in the Johnstown flood. Any recreations or activities that are dependent on the water terrify her. A home for her in many small cities and communities bordering on the great Lakes would

be void of any but torturous diversions.

There are, today, many women greatly interested and intensely absorbed in woman's club work and while most of our communities now have clubs of a breadth and cultural viewpoint sufficient to offer such contacts to all its women, yet there is an amazing number of women's clubs limited in numbers and types of membership in communities where there is but the one club, thus making membership opportunities most limited.

The proximity of country clubs or municipal and state parks also bears directly upon a family's recreational program and not alone should the proximity affect the selection of a home site but the personnel of the attendants of the club will react on the family. The possibility of neighboring resort attractions are certainly not to be ignored in considering the young people of the household.

If the business which supports the family is not in the town, consideration must be given to the transportation problem aside from the use of cars. Every family has many friends, if not members of its unit, who do not drive cars and who will be handicapped in doing their share toward maintaining friendship if the new home is inaccessible except by automobile. Shopping facilities also will be hampered unless there is easy access to a larger community.

COMMODITY PRICES

There are small suburban towns where living supplies are reasonably priced. There are others where groceries, etc., are higher than in most city neighborhoods. In one middle west suburban town the prices on groceries are not excessively high for they are brought in by truck. Fuel, however, except oil, is much more expensive than in neighboring towns because it must be brought in over a trolley road that is not operating to advantage.

Unless one plans to include an automatic refrigerator in the home, the ice supply of the locality must be investigated for price, delivery and source. Refuse disposal is an-

(Continued on page 132)

As a check list for prospective home builders or buyers, all of the various factors relating to the intelligent selection of a home site brought out in Miss Butterfield's article are given in list form on page 134.

The House Of A Thousand Bubbles

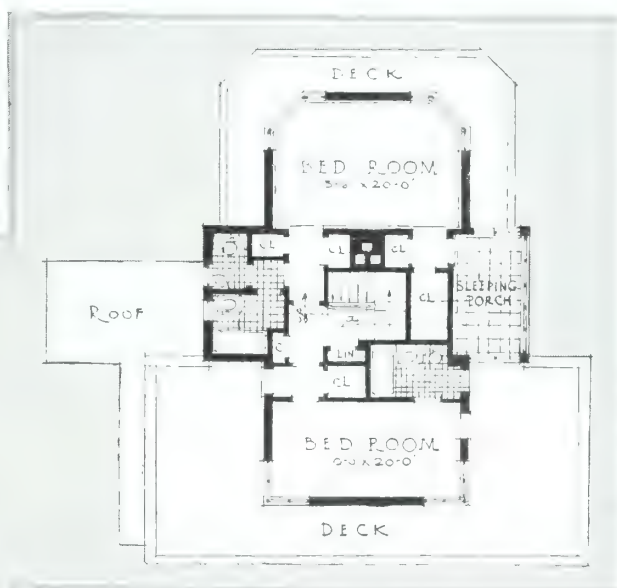
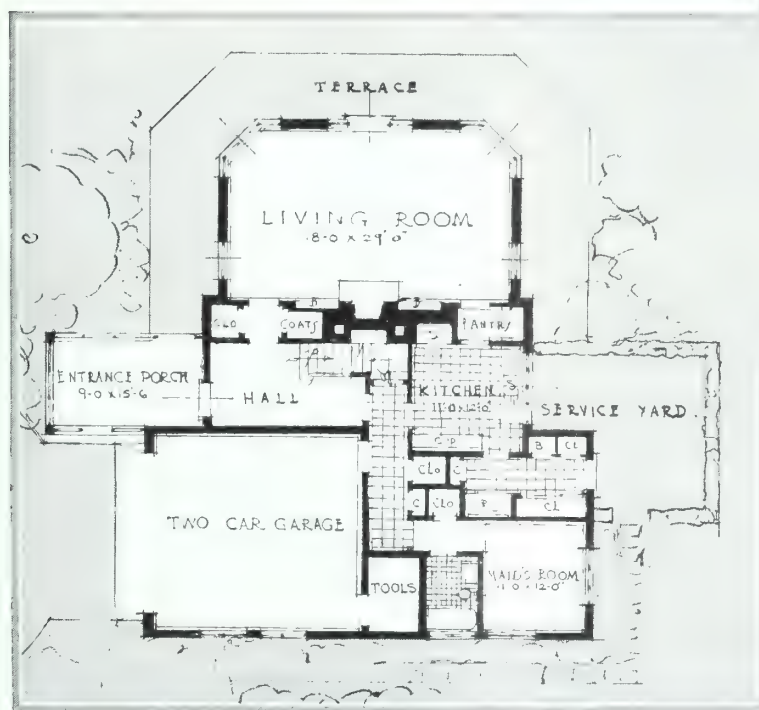
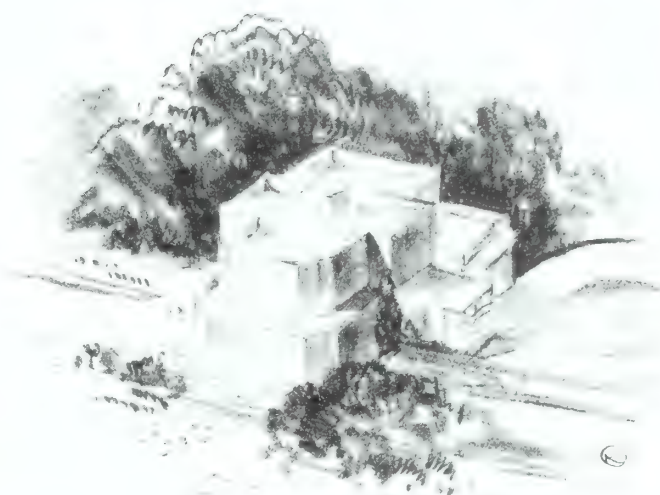
Francis Keally

AN architectural scale model made of soap may at first thought seem just another one of those amusing novelties created in the name of modern art. But my selection of this material for such a use was dictated by purely practical aims. While the model pictured has been facetiously accorded the title given above, the illustrations will show how appropriate this substance really is for the use it has been put to.

After going through the usual preliminary steps in designing a house to the satisfaction of certain clients it seemed advisable to make up a model for their final approval before going ahead with the work. It has been my experience that a model will coördinate the whole ensemble in a client's mind more clearly than any possible number of elevations or perspective sketches. By clever photography, pictures of the model will take on the actual appearance of the completed house. Thus the difficulty the average layman always has in visualizing from drawings is obviated.

I have long been interested in experimenting with various materials for model-making. As the walls of the house were to be of cast concrete I hit upon the idea of trying white soap for this particular model.

The first step was to determine how much soap was needed. This was done by laying enough bars over each



To present his conception of what the general formation of the proposed house should be, the rough sketches shown at the top of the page were made by the author while conferring with his client. From these sketches and skeleton plans laid out at the same time, the development of the house continued until the final version, as shown by the scale plans here and the model pictured on pages 68 and 69, was worked out and approved. Model and plans are discussed in detail in the accompanying article



The photographs on this and the opposite page illustrate how much more readily a proposed structure can be visualized by the average person from a model than from the more usual sketches and elevations. As the walls of the house were to be of concrete, the idea of making the model of soap was seized upon. This material is very easily worked and its texture quite closely approximates that of a smooth-finished concrete surface.

At the top of the page is a view of the model with the living room side in the foreground. The second photograph shows the house from another angle, this time with the garage face nearest. The entrance porch is alongside the garage, screened by shrubbery. Part of the living room exterior and the enclosed service yard are seen in the small illustration at the right. A bird's-eye view of the whole house, as shown by the model, and two of Mr. Keady's rough preliminary sketches are given on the opposite page

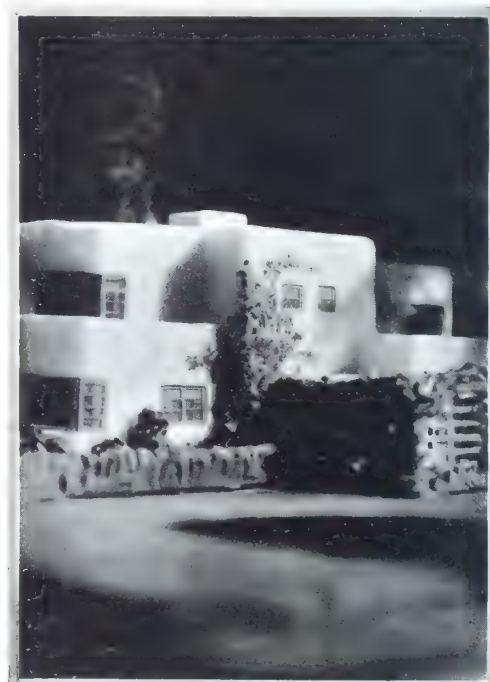
of the floor plans to cover them. The bars were then joined together in sufficiently large blocks for each story. To accomplish this, a thin layer was cut from each surface of every bar. With the faces to be joined downwards, the soap was put into a shallow pan filled with hot water to about the depth of half an inch. When the pan was set over a slow fire the surfaces of the bars gradually softened into a semi-solid condition. The faces to be joined were then forced together after two slivers of wood had been imbedded dowel fashion.

When enough soap had been joined together to make a solid block the size of each floor plan, the outline of the corresponding plan was then traced upon each. All excess soap was cut away from beyond the plan outlines and the construction and detail carving upon each story began. It was found that the most satisfactory procedure was practically to complete the detail work upon each story before the stories were finally assembled one on the other.

Going into the matter of the house itself, it will immediately be noted that it follows none of the recognized architectural styles—its interest depending on simple expression of purpose, good proportion and pleasing assembly of masses.

Before even preliminary plans were drawn I investigated the site in company with the owner. By means of a stone here and a piece of wood there we roughly staked out the size of rooms he had in mind and their approximate placing. This, by the way, is an excellent idea to follow in settling approximate room sizes. Stake them out and live in them, as it were, before building the walls. By this method one is able to decide upon the feasibility of sizes and general arrangement.

As with every well-considered house, the



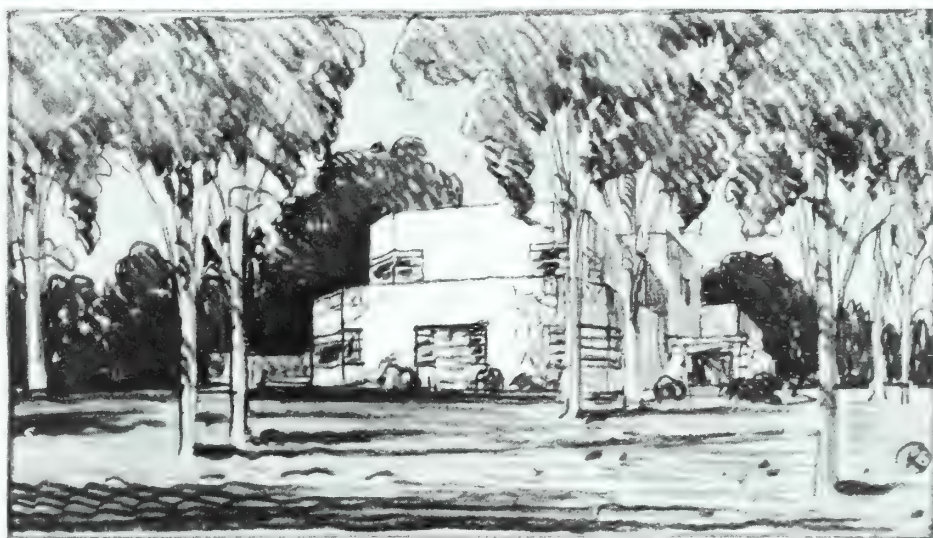


living room in this one has been made the principal feature of the first floor, and, in a sense, the other rooms have been developed around it. In this case it was found advisable to have the living room at the rear, where it would command excellent vistas on three sides. About it is a broad, paved terrace. This, in summer, will be the real living room—and dining room as well.

No dining room has been provided in the plan. It was thought best to add the space ordinarily given over for this room to the living room. The kitchen connects through a pantry to one end of the living room and the room itself is spacious enough so that a meal can be laid out in this portion of it without disturbing those gathered at the other side.

In the center of the inside wall of the living room is a broad fireplace flanked by bookshelves. On one side is the pantry door and on the other the door to the entrance hall, which is also the stair hall. Behind the pantry are the kitchen and a maid's room and bath. To the rear of the entrance hall is the garage, placed in close proximity to the entrance porch, as being the most logical position for it.

There being no children in the family, the owner desired only two bedrooms and baths on the second floor. The second-story walls are set back several feet from the first floor walls, thus allowing for use of the exposed portion of the roof as terraces. These terraces are attractively floored in colored tiles and may be entered from the hall or from one of the bedrooms.



Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

HEATED racks to keep towels warm and dry in damp, inclement and cold weather are desirable bathroom accessories. Supplying a limited amount of warmth to the room, they are designed to be connected to the hot water supply system with circulating return to the water heater. These racks are made in three and four bar floor patterns and three bar wall pattern, nickel plated, with air and controlling valves.

INSURED MASONRY

IT is now possible to buy insurance against the penetration of moisture through exterior masonry walls and the injury caused thereby. No guarantee of such protection, we are told, has ever been previously offered by any concern in the masonry materials field because none has hitherto been possible. Control of the entire wall, its contraction and expansion, including the interaction of mortar joints, is an indispensable preliminary to such a guarantee. This control, we understand, has now been accomplished, and the achievement is guaranteed by the first insurance policy ever issued on an all masonry wall to protect owners against damage by water penetration.

The masonry construction so insured consists of special cinder concrete units possessing ribs and lugs. Laid up dry, joint openings, maintained by the lugs and ribs, are filled with a mixture of sand and cement driven into the openings at high velocity by compressed air through a cement gun. This mortar, placed by impact, is much stronger than mortar placed by hand, and is also much more impervious to water.

Thus a composite wall of two materials welded together is built up. When this method is used, a ten-year non-cancellable insurance certificate, giving protection against interior damage from dampness, moisture penetration and water seepage through exterior walls, is issued to the owner at no extra charge. So far as we know this is the only instance in the field of masonry materials for continued responsibility by the manufacturer in the action of his product after the completion of the structure.

This set-up wall is completely unified both materially, by fusion of the "welded" joints, and chemically by the natural affinity between wall units and mortar. The accessible face or faces of the wall are covered, by impact, with a facing of the mortar half an inch thick. This is employed as an exterior, protective ornamental coat, or an interior base coat. Where this masonry is used in a back-up wall of any thickness, a perfect coat of the cement is applied onto the facial wall.

The cinder units show by test high fire-resistance, sound absorption and insulation value. Large unit size and light weight tend to speed up construction. Whenever and wherever used, the special cement mortar must be applied according to specifications.

HOME RADIOVISOR

ESSENTIALLY intended for those interested in radiovision programs and not radiovision experimentation, a radiovisor set, so-called, is stated to be exceptionally easy of operation and so designed as to make for maximum pictorial detail.

The mechanism is enclosed in an attractive walnut cabinet. The compact scanning drum and selector shutter disk are included, thereby obtaining accurate cut-off of scanning lines and ensuring a clear, sharp image.

Although a special television lamp is provided, the lamp holder is designed to take any standard lamp. Necessary adjustments are available for the centering of any standard television lamp for maximum and uniform illumination of the screen.

The front of the cabinet contains a shadowbox lens system through which the radiovision images are viewed in enlarged form. A small panel, below the lens, carries the two main toggle snap switch controls. The first throws the receiver either to the "speaker" position, for tuning in signals, or to the "picture" position for viewing the radiovision images. The second switch starts and stops the motor, and also serves for the vertical framing of pictures. A handle on the right side of the cabinet serves for horizontal framing.

ENSURING real protection against sparks, a rolling fire screen for the fireplace is offered in flexible brass wire mesh which does not obstruct view of the flames. Raised or lowered by means of an endless chain, the screen rolls into a brass housing installed below the lintel. Housing and bottom bar may be electro-plated to match andirons. Fire veils of the same material, functioning like curtains on rings, are also available.

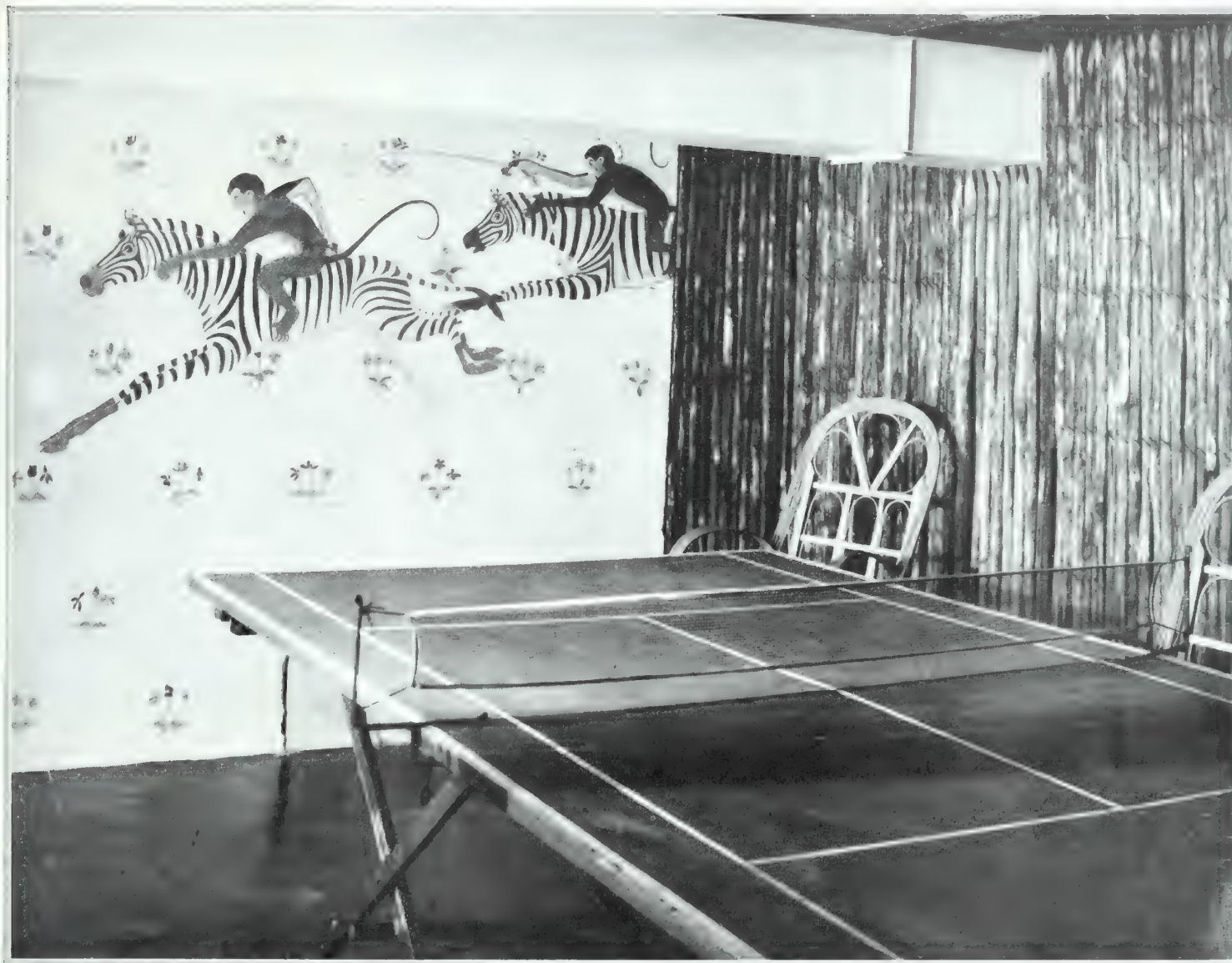
FAN TYPE HEATERS

A FAMILY of electric heaters is offered by a veteran manufacturer of heating specialties. These models have a number of common advantages, the chief being positive fan circulation that directs warmed air to the living zone of the room, from floor upward six feet, the instant current is turned on. The fan is noiseless. The fan motor consumes less current than an ordinary electric bulb, and being of the induction type it does not interfere with radio reception. Speed of heat delivery, excellent control of heat within accurate limits, clean operation and good appearance are some other of the advantages.

Where climate is mild and electric rates are low, complete house heating may be provided with these units; in all climates they make excellent auxiliary heaters. Approved by the National Board of Fire Underwriters, thermostatic control is provided, and a safety device breaks the current should the coil overheat.

Fan circulation, more economical than gravity circulation, gently and quickly builds up a uniform temperature from floor to ceiling. As there is little heated material in these heaters, most of the heat is discharged into the room without preliminary absorption by the heater. As fans may be operated independent of heating elements, these units may be used to cool rooms during warm weather. They are specially recommended for auxiliary service in unduly exposed or inadequately heated rooms, in bedrooms, bathrooms, attic and basement rooms and rooms occupied by elderly persons.

(Continued on page 114)



Parties, like charity, now begin at home—and stay there. The cellar, that ugly duckling of the house, hitherto consigned to darkness and dust, is being made over into game and party rooms. This has doubtless been brought about by a combination of the Noble Experiment and the discovery of how to waterproof cellars. For formal entertainment the upstairs rooms are used; for games and informality go into the basement. In this Long Island house a ping pong room was created by separating it from the rest of the cellar with French woven fencing, putting a dirt-colored linoleum on the floor and painting the walls with a jungle fantasy. The murals here are by Alice Pierce; Thedlow, decorators

Neglected Cellars Become Game Rooms





DINING ROOM

The reclaimed cellar is particularly successful when its windows give a glimpse of the garden, as in this gate room in a New Jersey residence. The ceiling and woodwork are oak, the walls hand-modeled plaster and the floor flagstones, on which old hooked rugs are sparingly used. Maple, pine and hickory furniture is covered in an old-fashioned chintz or antique patchwork coverlets in green, yellow and burnt orange. The latter note is repeated in the earthenware pottery and the cups and dishes used for informal suppers which take place in this room. Even the knives, forks and spoons for these meals are Early American and have bone handles. *Interior: A. Nelson, architect; A. Knibb & Son, decorators.*



From Dusty Coal Holes To Household Casinos

Decoration Now Enters The Rathskeller Period



S. H. Gottlieb

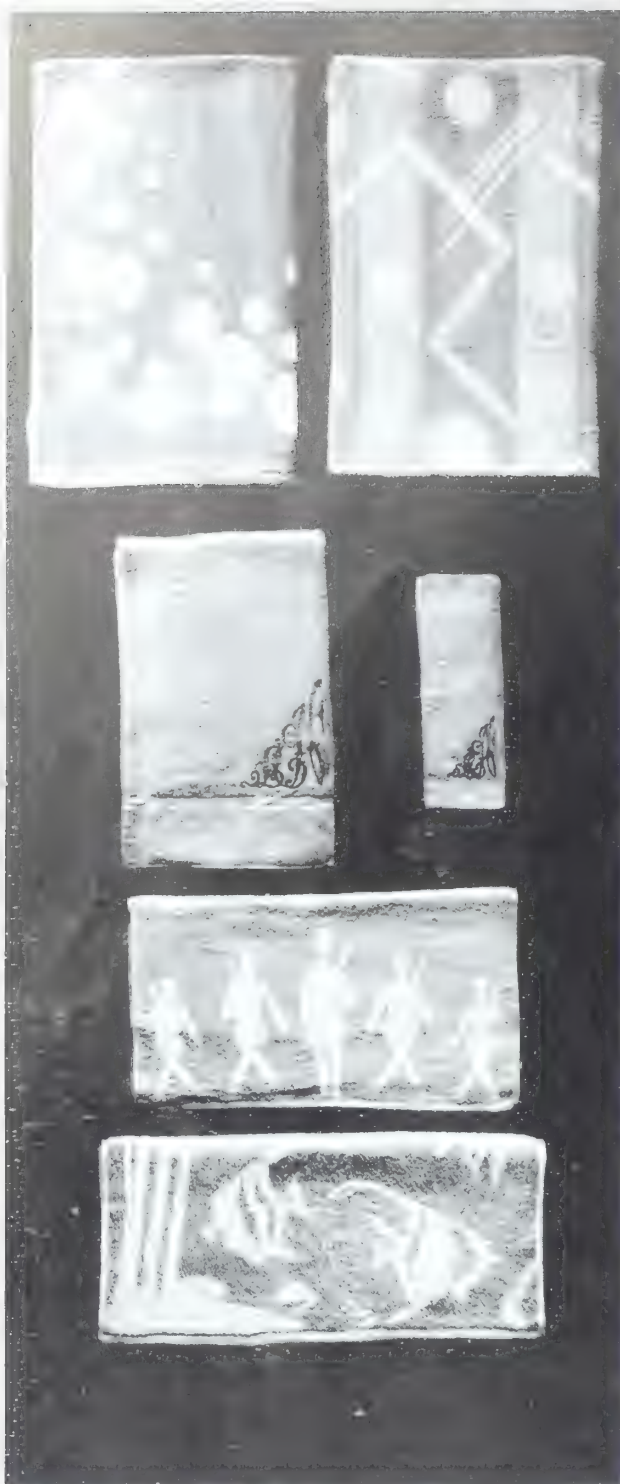
To the left is a glimpse of a basement game room in a house at Johnstown, Pa. Like most of the rooms illustrated, it is furnished in a combination of Early American and French Provincial pieces set against a background of rough walls and stone floor. Frank J. Forster was the architect

Above and below are views of a tap room in a New York country house. The walls here are stained pine and the floor is of cement tiles. Daylight comes in through a bay window that has been cleverly developed and breaks the usual bierstube darkness. Howard & Frenave were the architects

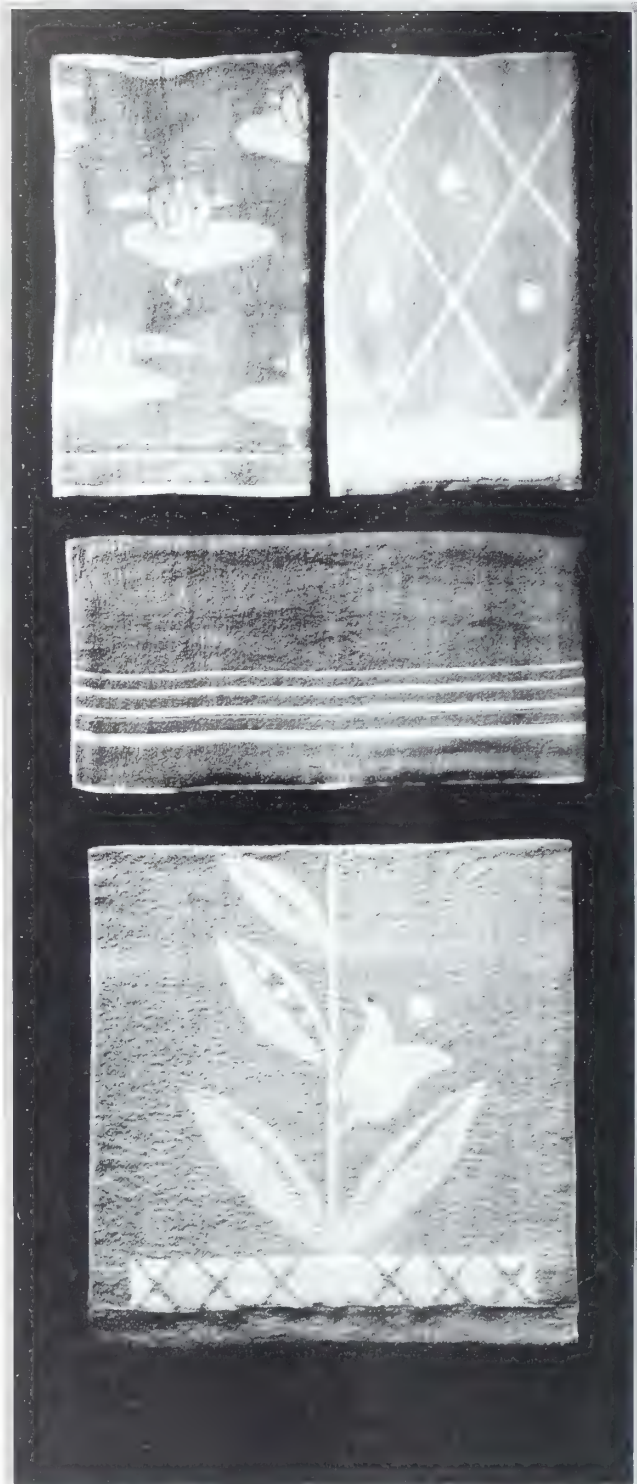


John Wallace Gillies, Inc.





Diane B. Merrill



Bathrooms have gone a long way since white tiles, white porcelain equipment and snowy towels were thought the last word in decoration. Now colored tiles are used, or paper, or processed wall covering. Porcelain fittings are developed in rainbow hues, while the newest Turkish towels come in a bewildering array of colors. Illustrated at the upper left are "Bubbles", a reversible design in green, yellow, pink, peach, blue or orchid, with white, from Altman, and "Carnival", in jade and maize, orchid and rose or turquoise and peach. Lord & Taylor. Below these are a luxurious towel and wash cloth in fawn color showing a new treatment of monogram in one corner. Mosse. For the small boy comes a soldier design in turquoise or peach. Lord & Taylor. "Catalina", an amusing fish design and the water lily and lattice patterns at the top of the right hand picture are green, yellow, peach, blue, orchid, or pink. Altman. The towel with narrow white stripes on the border may be had in blue, pink, green, orchid or peach. McCutcheon. "Canterbury Bells" features a graceful design extending the entire length of the towel; turquoise and peach, peach and maize, jade and maize or orchid and rose. Lord & Taylor

New Bath Towels Emphasize Both Color And Design



G. W. Harting

Above is a view of the dining balcony in the duplex studio apartment shown on the following pages. Walls and ceiling are lacquered white; furniture is a combination of satinwood, walnut and white holly. Columns from floor to ceiling provide effective indirect lighting. Jules Bouy, decorator

A Little Portfolio Of Modern Interiors



G. W. H. C.

**Space Saving And Modern
Decoration In A
Studio Living Room**

Jules Bouy, Decorator





The accompanying illustrations show a duplex studio living room in New York developed entirely in the modern style. One end is divided in half to form a dining balcony, and there are numerous interesting built-in and space-saving devices. The walls of the east and west elevations, shown on this page, have plain center sections painted pale blue flanked by three curving panels in relief in three gradations of cobalt blue. In the alcoves are 16th Century Chinese paintings in modern wooden frames. Chairs of walnut and ebony are covered in cream and tête de nègre velvet and the long sofa has a covering of black, cobalt blue and gray velvet with cream kid weltings. A space-saving device is found in the cabinets shown at the left which are cupboards in the upper portions and nests of tables below. In the fireplace end, illustrated opposite, the walls are Chinese yellow framed by bands in tête de nègre. The fireplace surround, making an uninterrupted ascension from floor to ceiling, is lacquered yellow with the exception of the niche which is black. At the left are a walnut sofa upholstered in tête de nègre velvet, and built-in closed bookcases made of satinwood, walnut and ebony. The armchair on the right is wrought iron with an orange cushion. A hooked rug designed especially for this room provides the main note of design. The center band, in ten gradations of color, shades from flame through orange and yellow to white; the sides are composed of numerous narrow sections shading from the tête de nègre to light beige. Indirect light, emanating from corner columns, completes a most unusual scheme. Jules Bouy was the designer

Shrubs To Plant

By The Waterside

E. H. Wilson, D. Sc.

A STREAM or babbling brook is a great asset in any garden and if it is augmented by a pond or lake so much the better. Such features are possible only in a large garden or estate but when building a house and laying out a garden it is often possible to include them. Both stream and pond are pleasing in themselves but from the garden viewpoint their great value is in the variety of plants that may be grown along their borders or on their margins. Drought, the deadly enemy of vegetation, troubles not at all plants growing where their roots enjoy a perpetual supply of moisture; on the other hand in winter and early spring there is apt to be a superfluity of moisture and in consequence the material planted under these conditions must be suited to the requirements. Plants that cannot withstand having their feet wet during winter, the dead season of the year, are quite useless for the purpose.

One has but to use his eyes in traveling about the country to note the luxuriant vegetation that margins streams and lakes, yet it requires both taste and judgment to plant a waterside effectively. It is easy enough to produce a wild garden effect, also it is easy to plant so that a formal effect is given, but the happy medium most desirable—and especially in the vicinity of the house—is difficult. Such a medium is not readily attained and many failures will probably be experienced before exactly the right effect is produced. Judicious grouping and irregular spacing not only on the edge of the water but also at some distance from its margin must be studiously carried out. However, when the right plants are used they grow so freely that thinning out and alterations are easily effected. In the course of a season or two the proper balance between artificial and natural will be struck.

Wherever permanent water is present plants flourish; their nature varies with the climate—the warmer the region the greater the variety can be grown. However, the best floral effects are probably had in the mountainous and temperate regions. In the South the Water Oak and the Live Oak are indispensable features; there, too, and as far north, at least as southern Massachusetts, the Swamp Cypress is essential if the estate



H. V. G. Hedy

Fortunate is the owner whose property includes a stream, for here can be created effects that are impossible under other conditions. In planting the banks of such a brook a happy medium should be sought between the formal feeling and the unkempt tangle which, generally, completely represents natural growth. This principle has been followed at the home of Francis L. Wurzburg in Bronxville, New York

be large. Of course, in the North we do not get the drapery of Spanish Moss which adds much to the scene in southern lands.

On a very large estate the size of plants near the water's edge is unimportant; in fact, the larger and ranker the growth the better the effect. But in a moderately sized place the material must be in proportion to the surroundings, so a careful selection is essential. Here we are not concerned with herbs, yet in passing one may say that such strong-growing herbaceous plants as the native Joe-Pye-Weed (*Eupatorium purpureum*), the Purple Loosestrife (*Lythrum salicaria*), the Cardinal Flower (*Lobelia cardinalis*) and the Queen of the Meadow (*Filipendula ulmaria*) are natural features of watersides throughout a great portion of eastern North America. Moreover, they extend almost across the northern parts of this continent and some reappear in the boreal regions of Asia. Again such handsome leaved plants as the yellow-blossomed *Senecio clivorum*, *S. Veitchianus* and *S. Wilsonianus* are splendid exotics for the purpose. We had almost forgotten such Iris as the yellow-blossomed *I. pseudacorus*, the native *I. versicolor*, the Siberian *I. siberica*, and the Oriental *I. laevigata* with its royal purple blooms. To these may be added the Japanese *I. Kaempferi* with its huge and gorgeous blossoms. Then, too, the candelabra Primroses such as *Primula japonica*, *P. pulverulenta*, *P. florindae*, *P. besiana*, *P. bulleyana* and relatives are splendid for the purpose. To the writer is known a little woodland stream in the southwest of Scotland where margins for a mile or more are studded with thousands of these handsome Primroses. Such a feature could be duplicated in many of the gardens in the cooler parts of eastern North America.

But these herbs from our point of view are in the nature of accessories; it is shrubs suitable for ornamenting watersides with which we are concerned. If a pond of moderate size be present a Weeping Willow is virtually essential. No other tree gives quite the same graceful effect as this with its pensile branches clothed with rich green or gray-green foliage. If the pond be

(Continued on page 142)



The Waterwillow, with narrow leaves and pink blossoms, is the first of the native plants to take on autumn coloring. It is at home along the edges of ponds and slow-flowing streams where it makes a display in the fall that is surpassed by no other shrub.

From China come the Buddleias, exotics that are well suited to waterside planting. Prominent among them is *B. davidii*, with rich, dark purple blossoms whose petals are crinkled. Under favorable conditions its flower spikes are twenty to thirty inches





(Extreme left) *Crocus speciosus* is a handsome species, one of the finest of the autumn-flowering kinds. *Astilbe simplicifolia*, shown in the other picture on this page, is a late summer perennial for the rock garden. Other *Astilbes* follow the *Delphiniums*

Flowers That Fill The Gaps In A Garden's Season

Louise Beebe Wilder

IN my wanderings along various garden ways I have noticed that in many gardens certain periods are often rather inadequately dealt with. Spring, after the first of May when the Tulips have got under way, is commonly well taken care of, but the earlier Spring—the last weeks of March and the first two of April (before the Daffodils)—is too often bare of bloom. June, what with Roses, Peonies and Irises, is always bountifully spread, but there usually comes a lull—which is all the more conspicuous because of the splendor of these flowers—between Iris and Peony time and Delphinium time, and another between Delphinium time and the season when the annuals have grown strong enough to become effective. August is richly enough set forth in most gardens with Phlox and Buddleias, the annuals and what not, but full advantage is seldom taken of the possibilities of the autumn season.

With the past season's deficiencies still in mind it is well to set down in our notebooks the names of some plants that will fill these rather barren seasons with effective bloom.

Of course many persons are not with their gardens at the earliest and latest seasons but to us all-year-rounders a nosegay in March and another in November have a very special delight and help rock the weary world to a merry tune. Snowdrops in the spring garden we rather take for granted, though they are not, as a matter of fact, so often or so plentifully planted on shaded banks as they might be. And the Snowflake, *Leucojum vernum*, is even more seldom seen. This has a larger flower than the Snowdrop and blooms only a little later. It, too, likes a shaded situation and where the soil is light and nourishing the bulbs multiply satisfactorily. They do not like clay. It is not too late even now to plant

twenty-five or fifty or a hundred of these bulbs and they are sure to give pleasure.

While we are on the subject of bulbs let us speak of the lovely and rare *Muscari heldreichi*, offered by at least one bulb grower in this country, also of the little *Muscari azureus* (properly *Hyacinthus*) whose cone-shaped flower spike is of such an exquisite blue and which comes into bloom at the same time as, or a little earlier than, the better known *Scilla siberica*. Also of the earliest Crocuses, the little wild species that have such a special charm. There are many of them, but a safe selection would be *C. imperati*, that always runs a race with the Snowdrops and sometimes wins, *C. sieberi*, *C. tommasinianus*, *C. susianus*, the Cloth of Gold Crocus, *C. biflorus*, the Scotch Crocus and *C. vesicolor*. All these bloom well in advance of the fat Dutch varieties and have a more delicate

(Continued on page 138)



(Left) *Helleborus niger* *praecox* is the earliest of all flowers; indeed, its white, waxy blooms will continue to appear from December until early March if they are protected from the weather by a bell glass or frame.

(Left, center) To commence the Iris season there are the two bulbous Irises, *reticulata* and *persica*. *Krelagei*, a variety of the former species, is shown here. The bulbous Irises, are difficult to find here.

(Below) For spring effects there is much in favor of *Cardamine pratensis* fl. pl., the Cuckooflower, with its heads of white or rose colored blossoms. Favorably situated, this plant makes generous display.



(Above) Among the *Colchicums*, *C. speciosum album* is of outstanding beauty in the autumn garden. It likes a deep, rich and rather moist soil. *Colchicums* really belong to the Lily family, though they bear a superficial resemblance to the *Crocus*.

Winter Heath, *Erica carnea*, is well named; in Mrs. Wilder's garden near New York it blossoms all winter. Small thickets of it in sunny parts of the rock garden are lovely and often, even in February, furnish bouquets for the house.



**EMBROIDERED**

1. These benches are designed to accompany the dressing tables shown in the July issue. With the embroidered type of table use a long narrow Adams bench painted green with yellow bronze striping. Upholster in coral silk velvet.

BALLED

2. A Roman oblong wooden stool is stained to match the mirror frame of the dressing table. Across the top, which has wide wooden slats, is laid a flat pad made of the dressing table yellow chintz, and edged with red ball fringe.

BANDED

3. A small "Polly" chair is upholstered in a figured glazed chintz with a 3 inch box-pleated ruffle made of the plain blue used for banding the dressing table in July House & Garden. The colors in the chintz are peach, blue and tan.

LACED

4. A round stool with Louis XVI legs is painted yellow. The top is covered with soft yellow velvet decorated with a narrow wreath painted in white and gray. The side is box pleated and the cord is of the same yellow velvet.

PUFFED

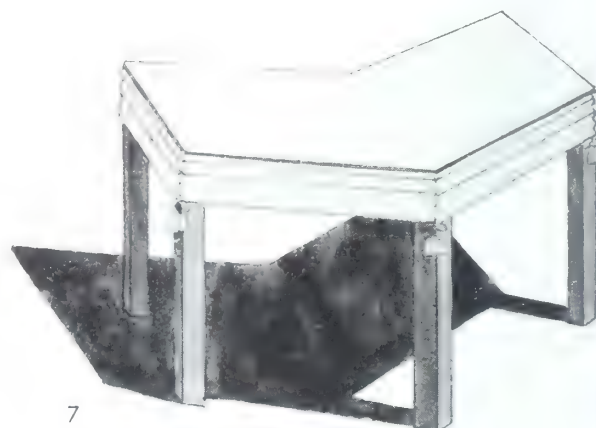
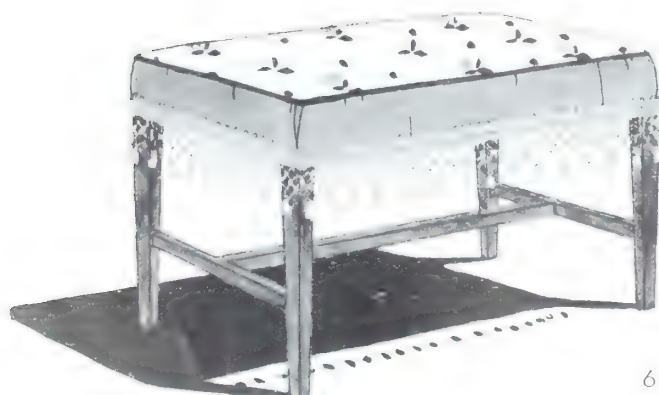
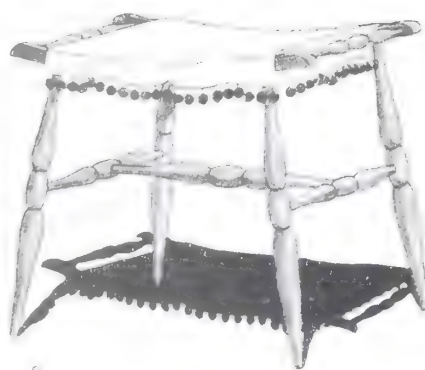
5. The "Little Miss Muffet" stool at the left below is round with its top tufted. The 2 1/4 inch boxing is plain. The drop is of the dressing table figured chintz, with a band of puffing where the drop joins the stool and at the bottom.

GATHERED

6. An oblong bench is painted green and upholstered in the gaily flowered chintz used for the dressing table shown in the July issue. The boxing on the bench is of plain green. Below this hangs a deep linen, hand-knotted fringe.

TUCKED

7. This shaped modernistic stool fits the front angle of the dressing table of similar character. It is painted blue and white. The apron is simple and flush with the top. Use a flat slip cover laced with tasseled cords at corners.



Stools And Benches

For Dressing Tables

Agnes Foster Wright

BEADED

8. With the blue and white beaded dressing table use a graceful Directoire stool with shaped ends upholstered in blue taffeta. The legs are painted blue and antiqued. The fringe is applied around the top and on the lower edge.



RUFFLED

9. This curved stool is upholstered in green imitation leather. The straight legs are painted in the same tone of green. The stool has a short back like a chair and its shape conforms to the curved front of the ruffled dressing table.



CORDED

10. An oblong mahogany stool has curved tapering legs and a plain apron. The top is upholstered hard in apricot strié satin. The curved boxing is overlaid with narrow brown velvet ribbon attached in a simple lattice design.



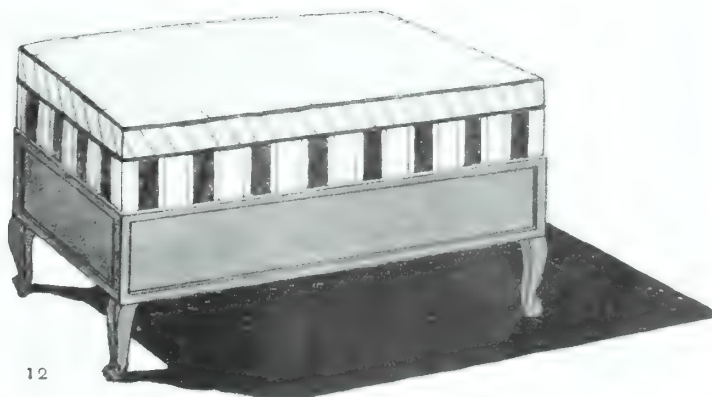
QUILTED

11. A convenient, revolving dressing table chair is covered with figured lavender chintz, and the seat and ruffle are made of the plain lavender chintz of the dressing table. Cordings and box-pleated ruffle are bound in plum.



TUFTED

12. Use an oblong walnut stool with short Louis XV legs. Upholster the top in plain blue silk like the dressing table. Below is a 2 inch tucking of the blue silk on the bias and a 3 inch boxing of striped blue and white moiré.



SMOCKED

13. A kidney-shaped stool is painted emerald green and antiqued. The top is magenta silk with a deep boxing of the same smocked in green stitching. Cord it top and bottom with green taffeta. Below is a box-pleated ruffle.

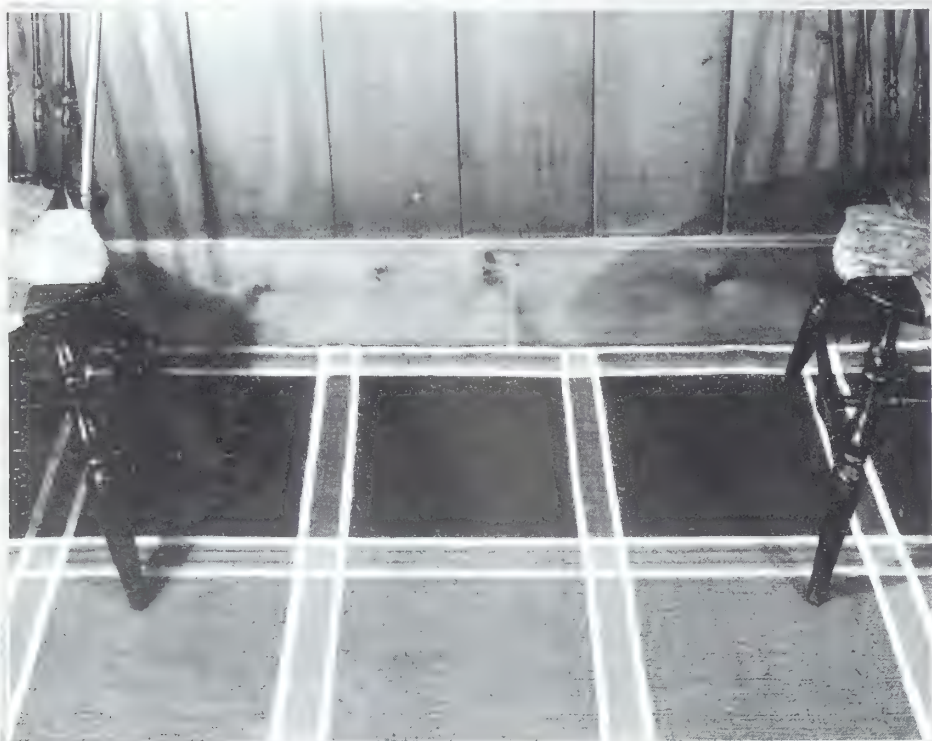




In Oriental rugs the Feraghan type of design predominates at present. This style of floor covering, with its fine weave, soft colors and small all over patterns, is particularly effective used with English decorative schemes. (Left) An excellent example from Kent Costikyan

(Right) This interesting modern design called "Waves" shades from pale fawn to rich brown. It illustrates the present tendency in contemporary rugs to employ several shades of one color rather than sharply contrasting effects. Shown by courtesy of Frances T. Miller

Canadian hand woven rag carpeting in checks, plaids and stripes makes a gay floor covering for Early American interiors, French Provincial rooms or wherever a somewhat unsophisticated type of flooring seems indicated. In numerous combinations. Macy's



Don B. Merrill

Present Tastes In Rugs And Carpets

Margaret McElroy

THE widespread interest in color and color schemes in decoration is reflected in the new floor coverings. Particularly is this true of plain tone rugs and carpets where the outstanding feature this fall is the presence of definite color. Not so long ago the majority of our floors, when they were not covered with fine Orientals, were carpeted in a neutral tone. It was thought wise to keep the floor more or less out of the picture, so the rug was a conservative taupe shade or an inoffensive tan, or perhaps gray, all eminently correct and depressingly dull. Fortunately we have emerged from the safe and sane stage and now realize that the floor is every bit as important in the general picture as the walls; that color on the floor gives sparkle to a room and often adds the needed accent to complement the other furnishings.

In the realm of plain rugs of the velvet and chenille types—a style that dominates at present due to the continued interest in wall paper and figured fabrics—such definite colors are favored as the henna, copper and apricot tones, golden yellow, ashes of roses, marine and sapphire blue, Italian red, mulberry with a rose cast, blue-green, a rich dark green, fawn, autumn brown, plum, egg plant and rose beige. Marine blue, almost an aquamarine shade, is much used at present on account of the popularity of blue throughout decoration and because this particular shade has proven unusually adaptable. Plain tone broadloom velvet carpet may be had seamless up to 18 feet wide and can be dyed to order if none of the stock colors fit in with some particular scheme.

If a thicker, longer pile plain carpet is desired, chenille comes woven up to 30 feet wide without a seam in such interesting colors as cinnamon, tête de nègre, burnt orange, old gold, moss green, marine blue, ashes of roses, a coppery rose tone and champagne. Most luxurious of all the plain woven floor coverings is a seamless carpet hand woven in the manner of an Oriental rug, with a thick, deep pile and lustrous surface of undulating high lights and shadows. This is made seamless up to 21 feet wide, in neutral as well as colorful tones

and can be dyed any desired shade. Exceptionally luxurious is a hand-made Chinese carpet in plain colors with a thick pile and surface washed to give the mellowness of antique types. In taupe, green, bronze, sapphire blue and beige.

Among figured rugs, the Aubusson, Savonnerie and Bessarabian weaves and antique French and English needlepoint types are most sought after at present, especially Aubussons in Directoire and Empire designs due to the rising interest in furniture of this type. Bessarabian rugs made in Russia about a hundred years ago are a crude form of Aubusson, the designs bolder and the colors less subtle than in their French prototypes. Bessarabian rugs are particularly delightful in French Provincial schemes on account of their vigorous colors and somewhat naïve patterns; many Bessarabian designs are also adaptable to Georgian and Victorian rooms. Also interesting for a provençal room are French hand-knotted rugs of the type shown on this page. These are oval with borders of multicolored flowers and come in a wide range of sizes. Then there is carpet in an old-fashioned chintz design of prim flowers on a plum ground that would be delightful in either a provincial French or Early American room on account of its gay, colorful design.

If you have an 18th Century living room, dining room or hall that seems to need an important floor covering, an Oriental rug of Feraghan design is an excellent choice. This type of Oriental design predominates at present, the characteristics being a small, all-over pattern in what is known as the Herati or fish motif, the colors usually blue-blacks, dark orange—reds, faded greens and yellows so blended as to give a soft, jewel-like appearance. In the modern domestic copies of antique Orientals, the newest note is the "washed" rug, which means the surface is chemically treated to give the undulating high lights and uneven mellow appearance of a genuine Oriental. These new high sheen rugs with the designs woven through to the back have caught the texture, feeling and coloring of the originals at a fraction of the cost; patterns are authentic and sufficiently varied in coloring to suit numerous schemes.

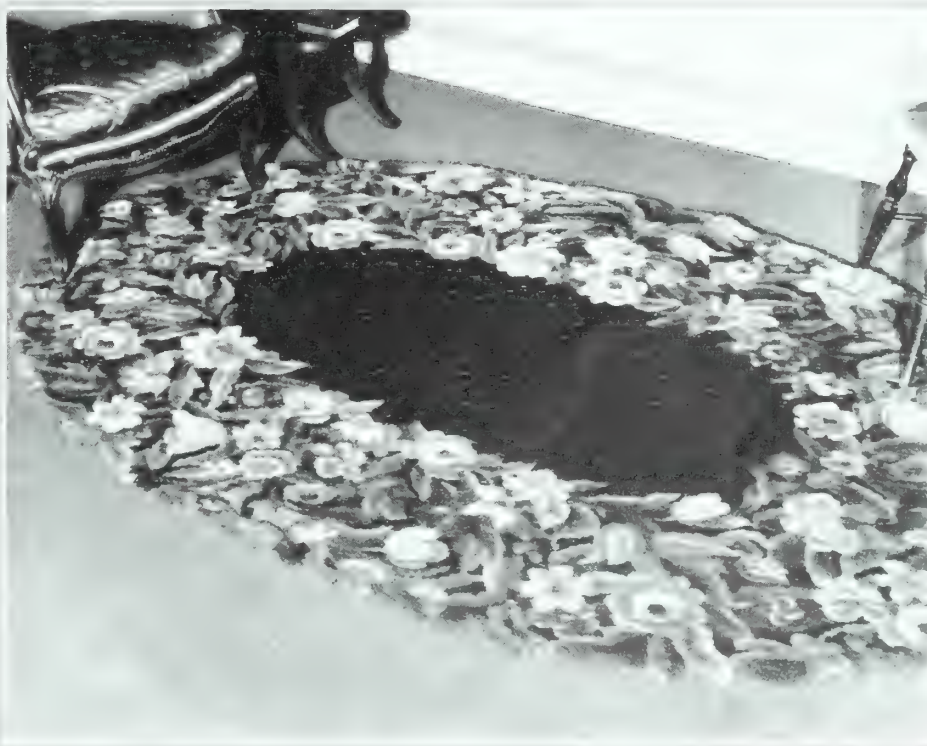
Another type of rug that continues to dominate the picture is the Early American hooked rug, fine examples of which in large sizes grow increasingly expensive. The continued demand for this type of floor covering has resulted in excellent machine-made carpeting in reproductions of old hooked rug designs, as well as rugs in wide range of

There is great interest at present in Bessarabian rugs, a form of Aubusson from Russia. The charming design at the right of scrolls and flowery medallions in cream, rose-reds, blue-greens and black is excellent for French, Georgian or Victorian rooms. W. & J. Sloane



Among fine antique period rugs, Aubussons hold first place. Directoire designs are sought after owing to growing interest in this type of furniture. (Left) A lovely Directoire Aubusson in aubergine, pink, blue-green and beige on soft green ground. Whitbread & Ulmer

(Below) For French Provincial decoration nothing is more effective than oval hand-knotted French rugs with multi-colored flowered borders. This fine example with an aubergine ground and border in green, mauve, rose and yellow may be seen at Walker & Heisler



(Continued on page 110)



**Rooms Decorated
In The Manner Of
18th Century France**

**Barton, Price & Willson
Decorators**

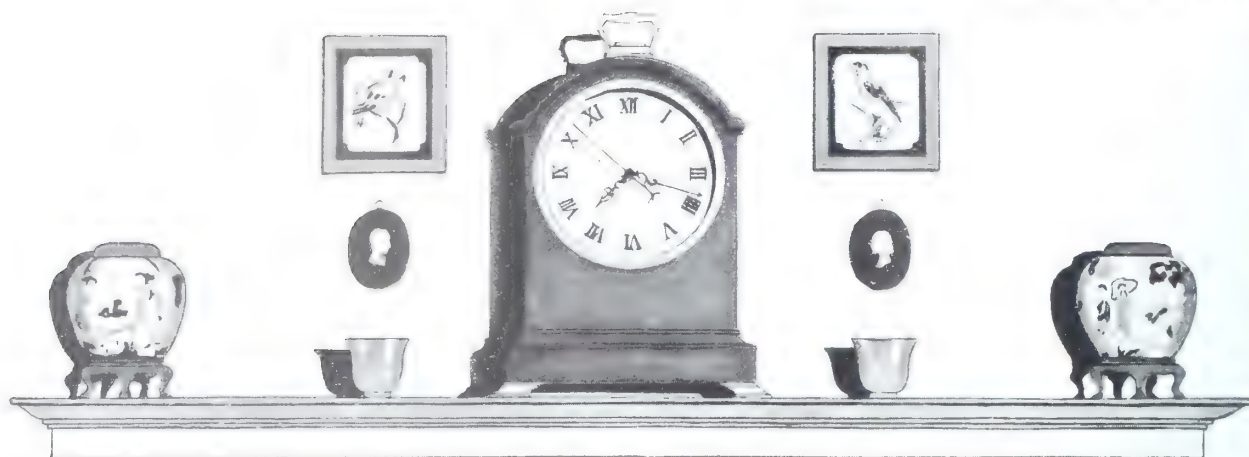




M. E. Hewitt

The adaptability of 18th Century French styles to small rooms where an effect of elegance and formality is desired is apparent in the New York apartment of Mrs. Reginald Newton, as here Louis XV and XVI furniture, and the general decorative treatment characteristic of those eras, have been used throughout. On this page are two views of the living room which is notable for its fine antique furniture, paneled background of French oak, and its space-giving color scheme. The room being small, the old fabrics whether velvet or brocade were selected to blend with the curtains of pale gold satin and the soft, gold-colored rug. Two 18th Century French paintings, a collection of miniatures, and flowers bring contrasting color notes. The fixtures are rock crystal. At the top of the opposite page is a bedroom with paneled walls painted French gray and glazed. Curtains here are of pale blue satin, the coverings of the chairs and chaise longue being old Louis XVI brocade combining rose and blue. The small dining room has paneled walls in neutral tone and an effective treatment of painted mirrors has been used over the console and to frame the window. Barton, Price & Willson were the decorators





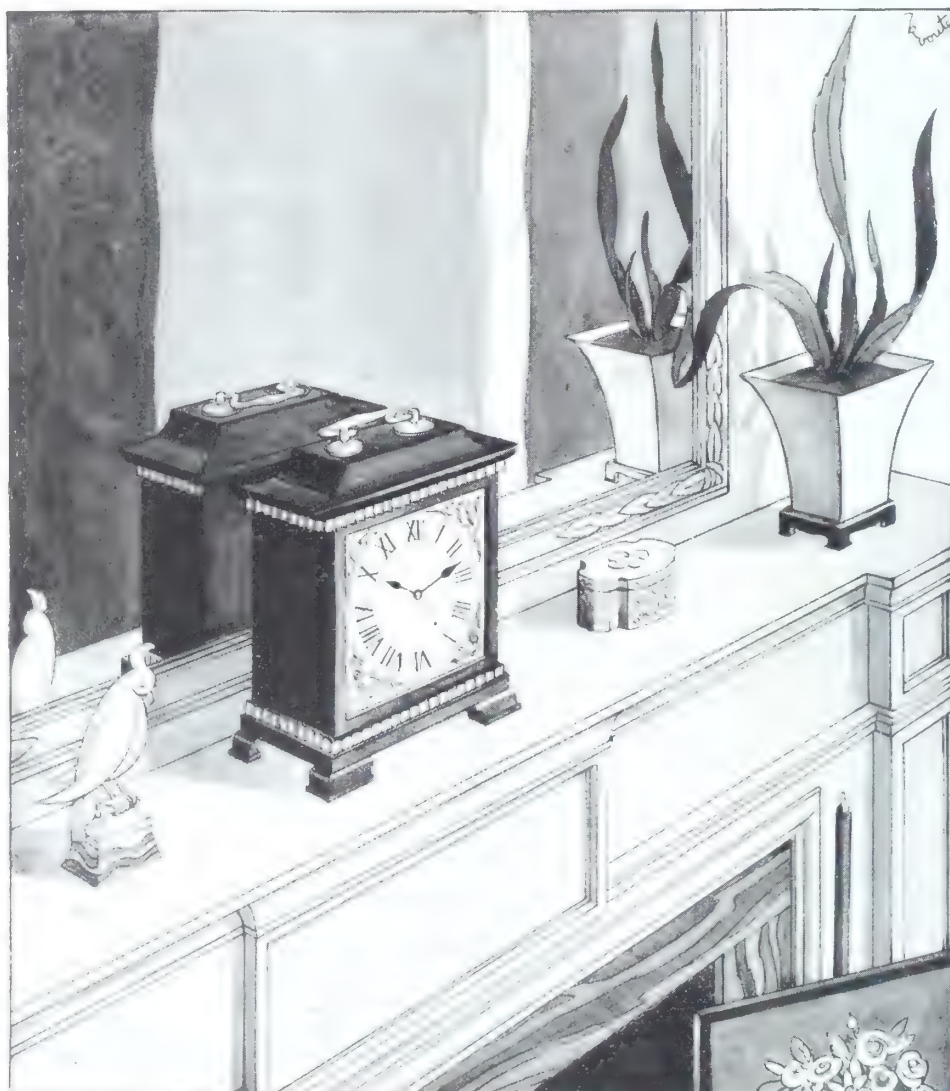
Thermometers And Electrical Clocks Lend Themselves To A Variety Of New Designs



A dignified pattern designed for a thermometer by Harry Richardson is this style, which is available both in jet black and in black marbling, with a powder bevel and hanger and a silver dial engraved in black. The thermometer measures 4 inches square. Shown by courtesy of the General Electric Company.

(Top of Page) Suitable for a Colonial or Georgian room is this adaptation of an early design applied to an electrical clock. It has an English style carrying handle in bronze and bronze bezel and bracket feet. The case is mahogany, measuring 8 1/4 by 11 1/2 inches. From the Telford Clock Company.

(Right) Excellently proportioned electric mantel clock in an Early American design with something of Chippendale feeling. The case is mahogany and the dial is hand-painted in white. The clock measures 11 1/4 by 11 1/2 inches high and 8 1/2 inches deep. From the Hamilton-Sutton Corporation.



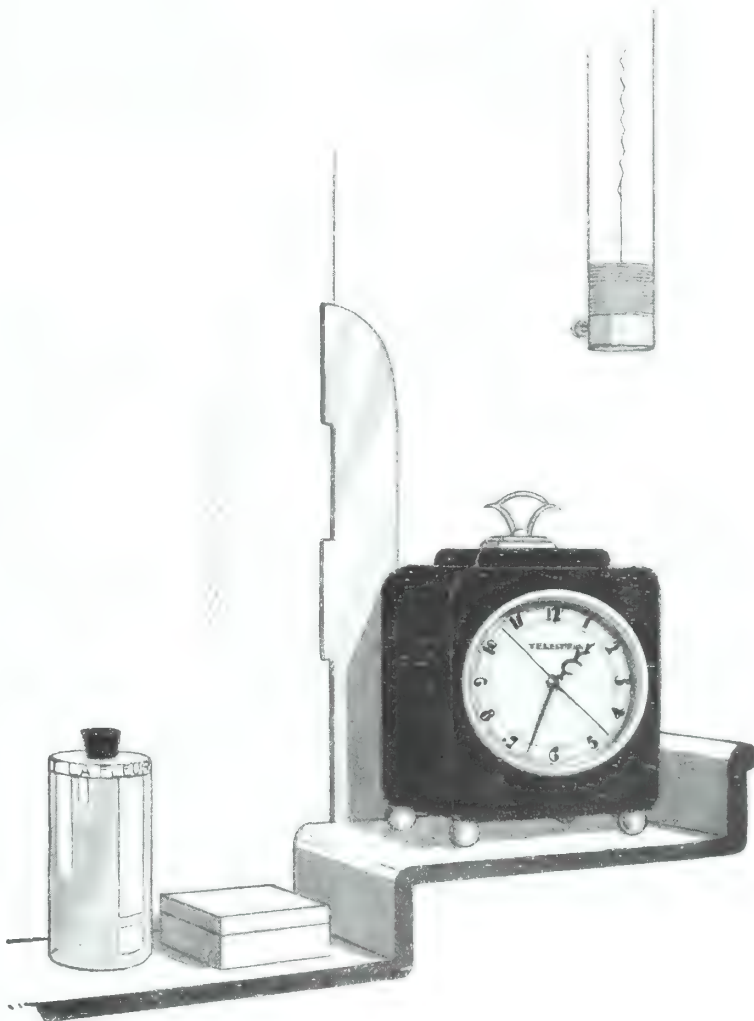


This electrically-driven bracket clock can become a feature of wall decoration, or the clock may be set on a table and the bracket used separately. The wood is mahogany, with a gilded base molding and a bronze urn at top. The bezel or rim around the dial is also bronze and the dial white. Clock with bracket is 15 $\frac{3}{4}$ inches high, the clock itself being 10 inches. Hung against a Chinese design paper of gold on café au lait. Paper from Graves; clock from the Telechron Company. Both designed by Harry Richardson



(Above) A useful magnetic thermometer of octagonal shape comes in a molded composition in shades of blue, jade or rose. It has a gold bezel and hanger and a gold face. The figures are engraved in black. 4 inches square. From the General Electric Company. Designed by Harry Richardson

(Below) A modern design is applied to this electrical clock, which is made of molded black jet composition with a chromium-plated carrying handle, ball feet and bezel. The dial is illuminated so that it shows distinctly at night. 4 $\frac{3}{4}$ by 7 $\frac{1}{2}$ inches. From the Telechron Clock Company



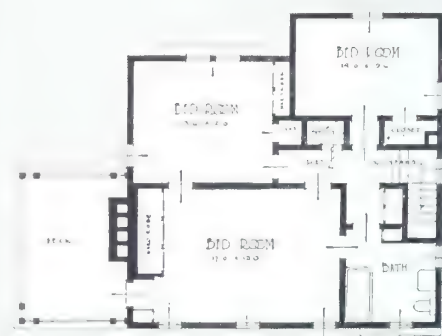
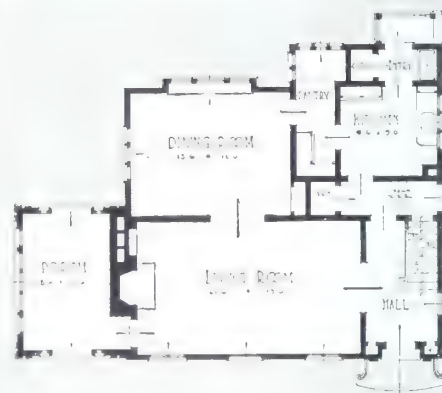


Lowrey Sph. Lowrey



A large living room is on the first floor of the house of Nickville J. M. Cox, Shaker Heights, Ohio—by placing the entrance hallway and stairs in the corner. This also provides easy access from the kitchen in the rear. The service portion being grouped along one side, with an entrance behind, the remaining downstairs space houses the living and dining rooms and an enclosed porch. Upstairs are three bedrooms and a bath, with a servant's room and bath above. These rooms, planned for a small family, are contained in a Colonial design of white shingles. The front entrance has been pronounced with a Classical frame and the French doors of the living room and porch add further to the dignity of this facade. The house is tied to its site with a foundation planting of evergreens and flowering shrubs.

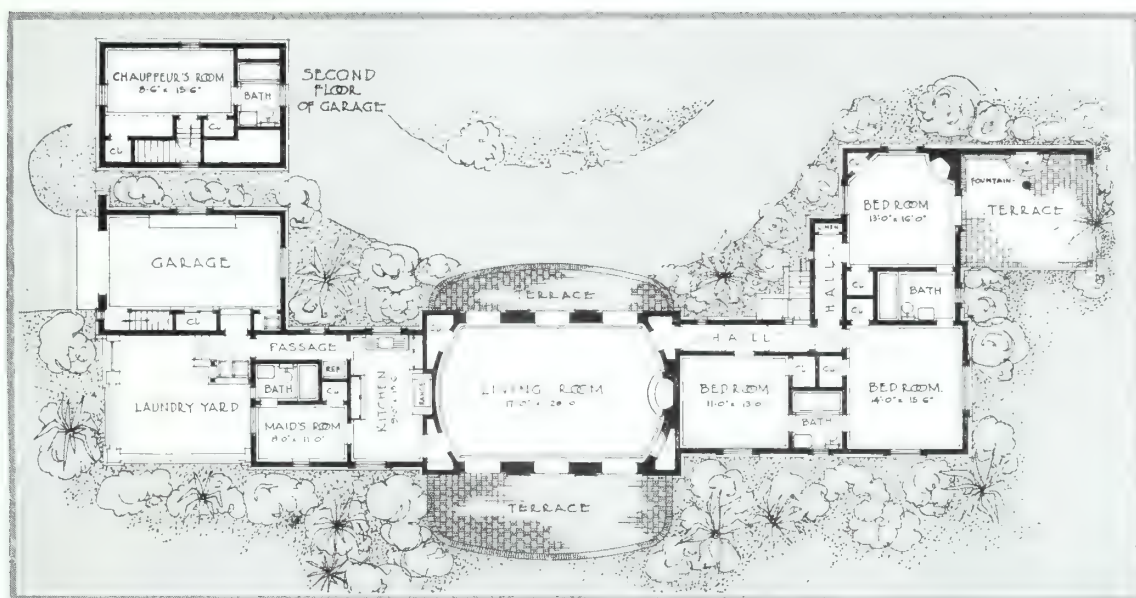
Ockert & Teare
Architects



Colonial For Cleveland



F. E. Geisler



To provide a winter home in which sunlight and air would be abundant and living managed easily the architect has stretched two wings each side a house-depth living room. To one side are the service, laundry yard and garage. Roughly balancing it is a wing containing three bedrooms and two baths and ending in the paved terrace pictured above. Terraces off the living room or one end of the room itself are used for dining.

The building is stucco with characteristic kneec-tiles in graduated colors and touches of lattice and iron work relieve flat surfaces. It is the home of Charles H. Alvord at Mountain Lake, Florida

Franklin Abbott, Architect

A Balanced Bungalow In A Florida Setting



By comparing the plan of this house with the plan of the Alvord residence on the preceding page, we see how the master layout is here extended to make a more pretentious group. To the right of the central living room are four guest rooms and baths; and to the left, an oval stair hall with the service beyond, maid's room in the wing and chauffeur's quarters over the garage.

The stair lead to a master's suite that occupies the entirety of the second floor. The French windows open on a narrow balcony commanding a view of the garden. The design is balanced on this garden side, the roof being stepped down by three grades, on the entrance front its terrace is flanked by balancing loggias. A feature of the garden front is the raised terrace extending along the main body of the house, with stair at each end leading down to the lawn. But on the left is the entrance, because the outside stair. This is the winter home of George M. Franklin at Mountain Lake, Florida.

Franklin Abbott, Architect

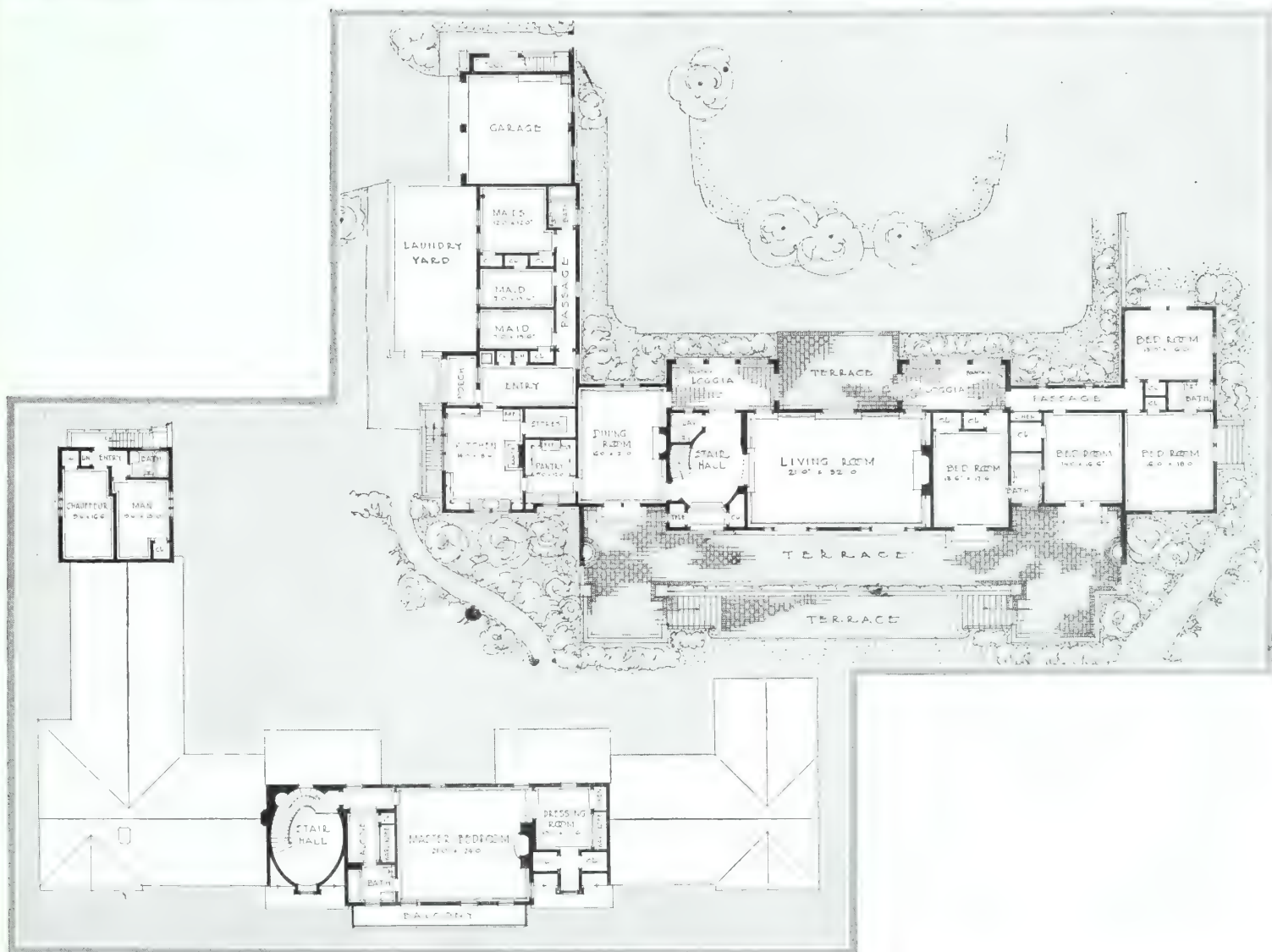
Elaborating The Balanced Plan

Makes A Larger Winter Home





E. L. Gotsler





Sweden has taken its modernism with the saving grace of common-sense. It draws on the heritage of the past and extends the imagination of its contemporary designing into the future. This type of modernism, moreover, is easily applicable (which cannot be said of modernism in many lands) to the simplest problems. Here it has undertaken to create a group of unpretentious one-family houses such as the smaller towns and suburbs of America should certainly emulate. Steep roof lines are required by the climate—to shed snow. The material used is Sweden's least expensive medium—wood. The designing is commendable for restraint that still shows interest.

The house pictured above is roofed in colorful tiles and the ridge broken by evenly-spaced chimneys. The only attempt at decoration is made in the entrance which is logical and simple. Gray, pale red, white and black have been applied to the panels and carving, with a dash of leaf gold on the side rosettes. When modernism finds this straightforward expression even the reactionary are easily converted to it. These interesting groups of houses are located at Gothenburg, and their architects were Stendahl, Lundgren and Fuhrerger.

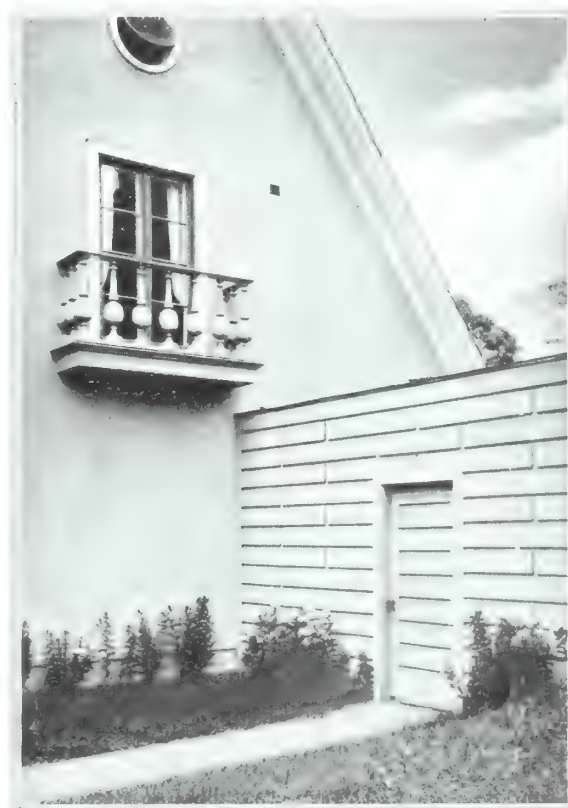


Sigmund Fischer

This little development of one-family residences in the contemporary Swedish style shows a skillful interpretation of good old Swedish country house architecture refined to suit the modern taste. Executed in wood, the details are quite extraordinary because they are painted as woodwork and not with any attempt to suggest more expensive materials. Then the fences between the houses make an interesting effort to masquerade as stone and the bulbous details of the balcony railing depend for their effect solely upon their mass and scale.

The garage door is simplified to its decorative minimum. The entrance is marked merely by the addition of thin posts. It is simple, practical architecture of this sort that many of our suburbs sadly need, where imitation Spanish, Italian and French faux-pas so lavishly assert themselves and are so evocative of their lack of taste

**Sweden Creates A Group Of
One-family Houses With
Past And Present Mingled**

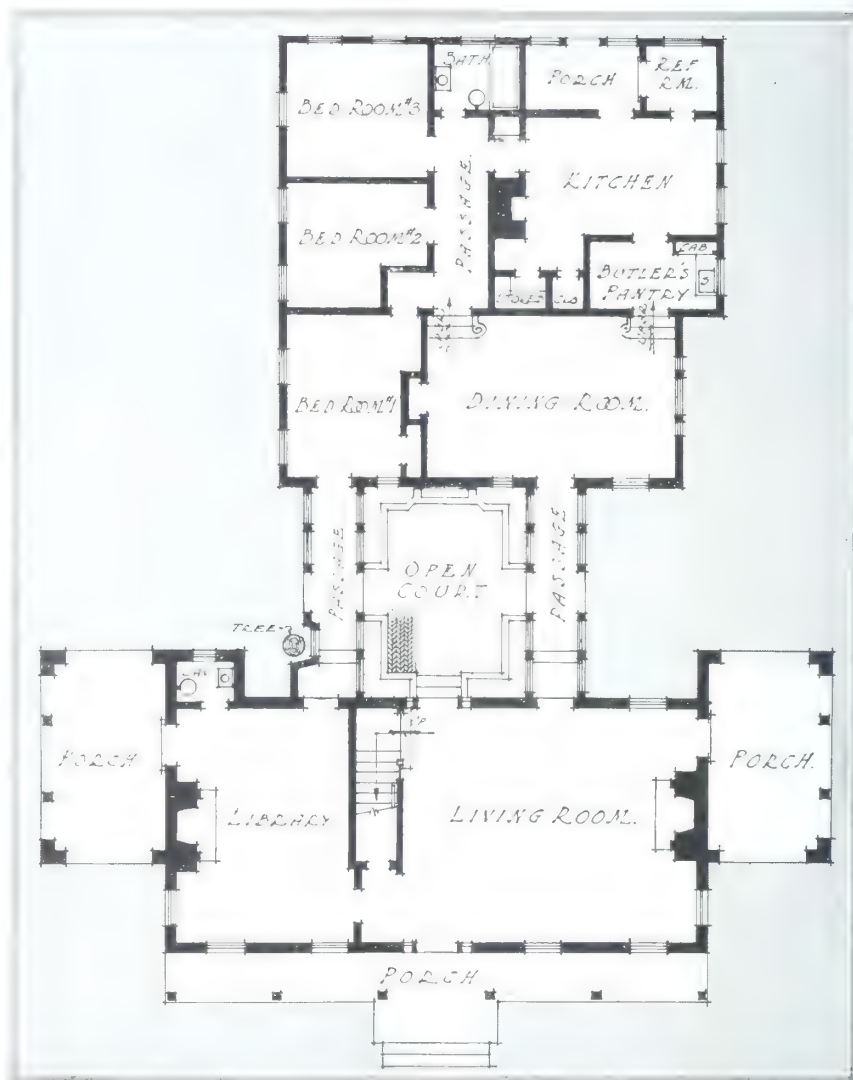




While the patio-court shown above and the low, long, low house plan at the right are typical of the Latin architecture so popular in the South, the front facade of this house, the residence of Mrs. Gilman Prichard at Augusta, Georgia, presents the appearance of a rather small dwelling of Dutch Colonial character. This has been created something rare indeed in the realm of architecture—a house in which two styles are successfully merged.

The front portion of the house contains the living and sleeping rooms of the family. Living room, library and a convenient lavatory are located on the first floor; three bedrooms, each with its private bath, and two with fireplace occupy the second floor.

The two divisions of the house are connected by passages at either side of the open court. The left passage leads from the library to a bedroom; the other gives access from living room to dining room.



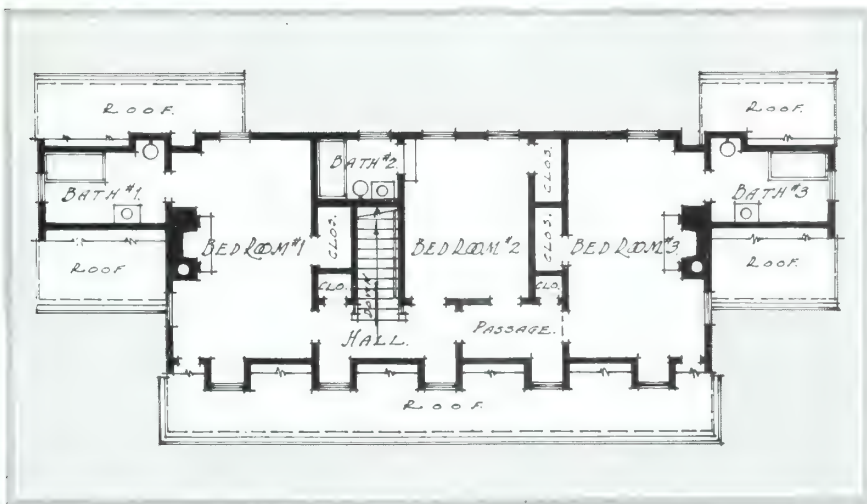
Scruggs & Ewing, Architects

Two Styles Merge

Around A Patio



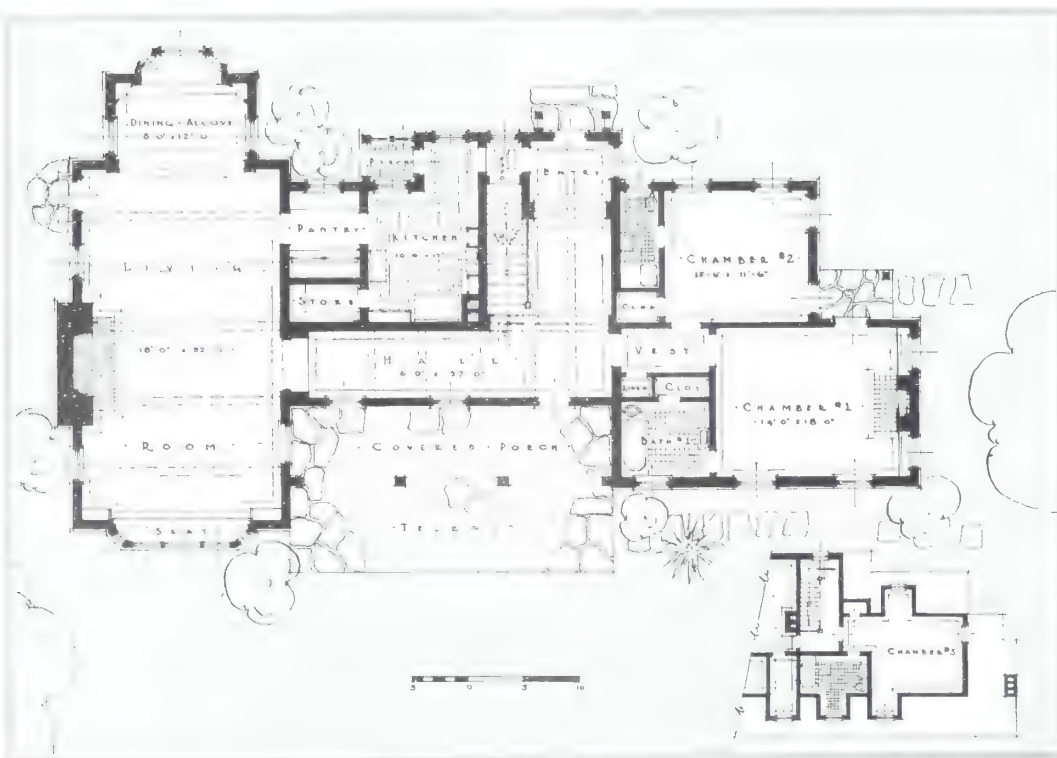
Georgia Combines Latin And Colonial Design In A House Of Moderate Size



From the street face of the Prichard house one would never suspect the mixed heritage it lays claim to. Here it certainly carries out well the aspect of a residence modeled only after the splendid Dutch Colonial types still to be found in the Northeastern states. The dormer-pierced gambrel roof coming down, hood fashion, over a broad porch, the balanced façade and all exterior details are true to this precedent.

Only the Colonial section of the house has a second story. On this face the first story walls are of whitewashed brick while the side walls of the second floor are clapboarded, as are the dormers. The roof is surfaced with dark-toned wood shingles.

Fine old trees dot the site and simple shrubbery plantings add their effect. The long front porch, the two side porches and the centrally placed open court provide for outdoor enjoyment. Practically all of the rooms in the house have windows on two sides, and many on three



Its long, low lines conforming gracefully to the flat terrain of the site, the Spring Hill, Alabama residence of George Fearn, Jr. makes a pleasant picture. While not strictly following any precedent, the details have an English flavor. Walls are of white-washed brick, and the roof is covered with wood shingles. Dormers projecting through the roof are also faced with shingles. The left hand portion of the first floor is given over to the living room—one end of which is dining room, as well. Hall and service rooms are centrally located, while the bedrooms are to the right. The front entrance leads to a right-angled hall which begins at the living room and ends at a door opening to the garden.



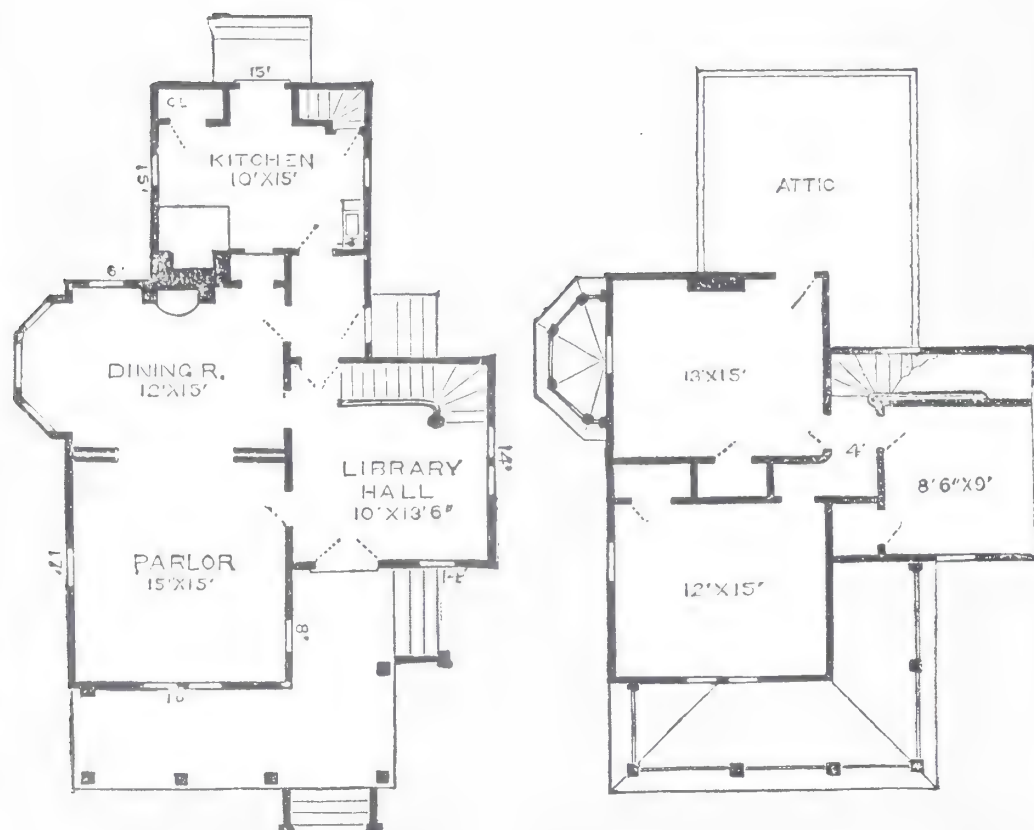
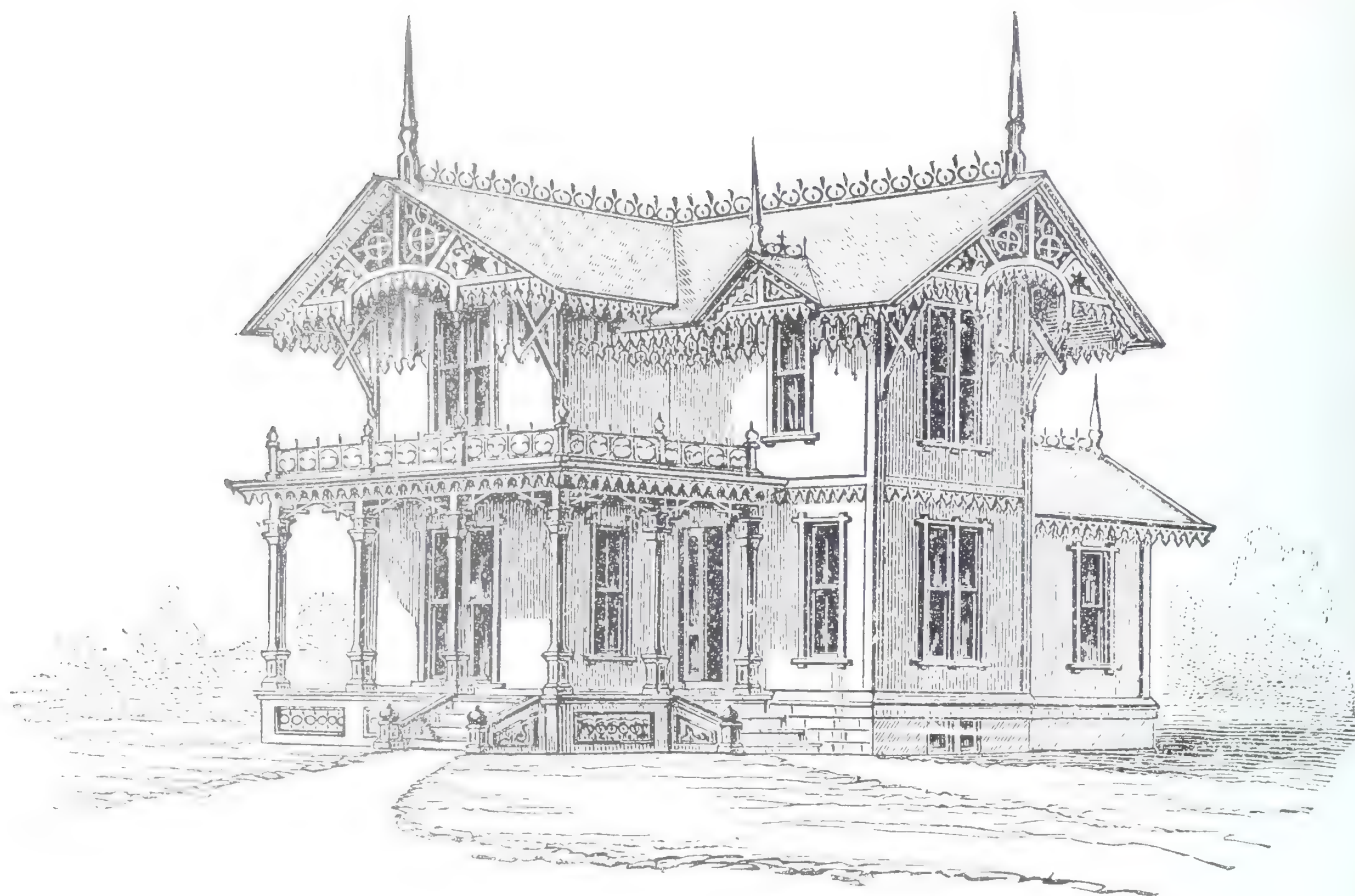
Tebbs & Knell

Interior as well as exterior walls are of whitewashed brick. Ceilings are the exposed second floor boards upheld by weathered beams. The central part of the living room is shown above. Furnishings have been selected for comfort and utility rather than because of adherence to any particular style or period. In the lower picture we see the entrance hall, looking toward the living room. The beginning of the stair to the second floor is visible at the right, while directly opposite it is the entrance door

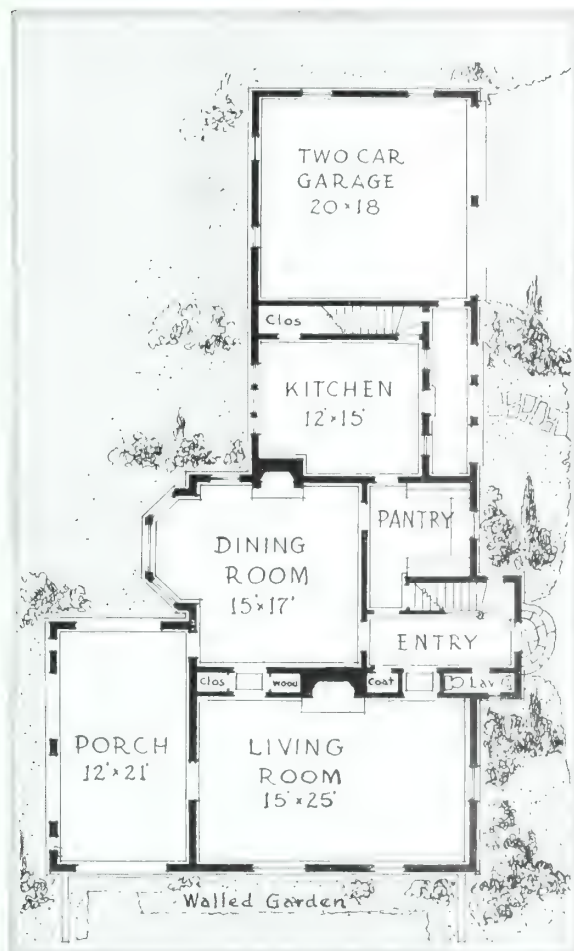
G. B. Rogers, Architect

**An Alabama Country Place
Follows The English Manner**



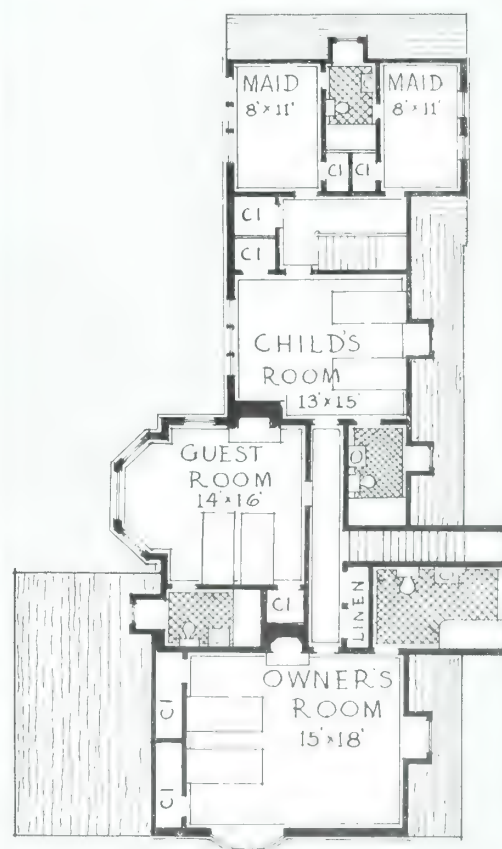


While most of the houses which were erected in the heyday of Victorian taste at first sight appear almost hopeless from a remodeling standpoint, thoughtful consideration will generally suggest an appropriate treatment in which the usual solid framework of these residences may, in part at least, be utilized. Illustration and plans are of a "Seaside House In Modified Swiss Style", which was taken from one of the popular plan books of the '80's. Howard & Frenaye, architects, suggest the remodeling scheme given on the opposite page



After the removal of the hideous porch and "gingerbread" decoration, the roof was brought down over a new end of the living room and a porch at what is now the rear. The entrance was shifted and proportions changed on all windows. A garage was added and a loggia across the kitchen face to tie it into the composition. An overcoating of stucco and a little half timbering gave an entirely new appearance.

Although the interior has been thoroughly modernized, it was found possible to retain many old partitions. The library, through which everyone must pass, was useless and was cut up into an entry, a closet and a lavatory. Living room, dining room and pantry have been enlarged. Added second floor space allowed enlarging and changing rooms about. Two maids' rooms and a bath are over the garage.



Even A Victorian House May Be Modernized



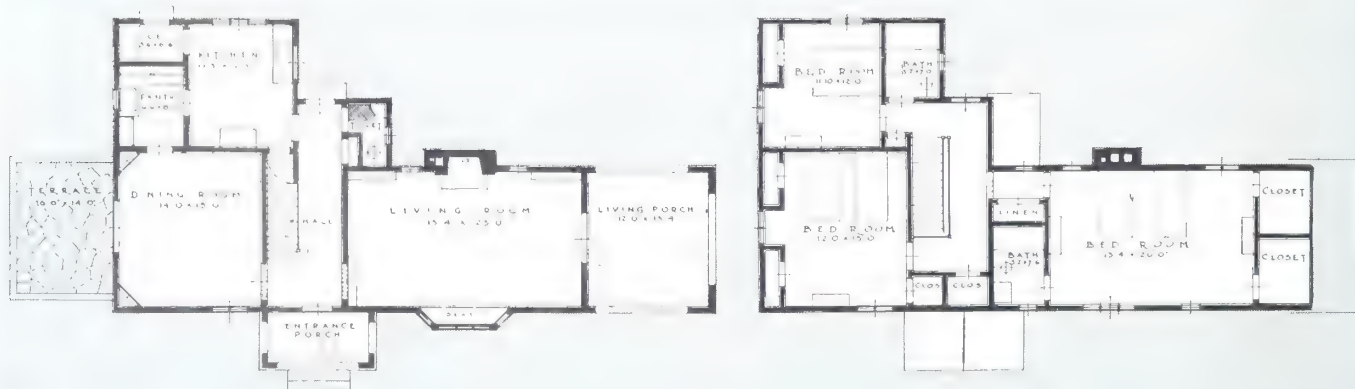
The appeal of this residence comes from the interesting contrasts and pleasant harmonies with which it fits into the heavily wooded setting. General informal atmosphere and dark tones of roof and trim blend with surroundings while the rough texture of walls and sharp lines of treillage create contrasts.

Both floors of the house are divided into two sections by halls. On the first floor, living room and living porch are at the right, while dining and service rooms are to the left. The right hand space on the upper floor is given over to the master's room and bath; two bedrooms and bath are at the other side. The home of Mrs. H. A. Lown, Englewood, N. J.

George V. Harvey, Architect

Stucco Clothes A House

Of Six Livable Rooms



Questions Readers Have Asked And Our Answers To Them

I HAVE recently come into possession of a country place where, for the first time in my life, I can do real gardening. The property is old and rather run down, so in restoring it (we shall build an entirely new house) we will have to start from scratch, I guess. And there's so much to learn!

Two plants of which I am especially fond are *Rhododendron* and *Laurel*, and I want to have lots of them around the grounds. But I have been told that they both require an acid soil, whereas this is a limestone region. Can you suggest any way in which I might hope to succeed with these two kinds of shrubs?

G. G. H.

You are correct in your belief that *Laurel* and *Rhododendron* need acid soil if they are to succeed. In fact, this is true of most if not all of the broad-leaved evergreens, as well as numerous other plants. Even in a lime country, however, it is perfectly possible to grow them successfully for an indefinite number of years, if the right method is used from the start.

Obviously, the first thing is to provide a sufficiently acid soil, and the second is to maintain it despite the tendency to lime infiltration from the surrounding area. One of the best sources of acidity is *Oak leafmold*, dug plentifully into generous sized "pockets" where individual plants are set or into the entire bed if you are planting in masses. Good results also follow the use of peat-moss thoroughly mixed with old barnyard manure and dug in generously. To maintain acidity, once it has been established, a permanent mulch of *Oak leaves* or the fallen needles from coniferous trees is usually sufficient.

Another way to counteract alkalinity is to apply aluminum sulphate dissolved in water. This is not so likely to succeed as the foregoing plan, however, except in expert hands. It is also open to the objection that, in the natural process of rain seepage down through the soil, the chemical is gradually carried beyond the range of the plants' roots.

I AM enclosing floor plan of our apartment and would like some help from you in furnishing it. The living room and dining room are in rough plaster, painted ivory now but I would like to change this background color. The dining room I should like furnished as a combination living and dining room, using a mahogany gate-leg table I already have. The radio is in this room and it needs some comfortable seating furniture. My daughter and son are grown so we need all the living room possible. We all like modern things and I should be grateful for suggestions for modern bedroom schemes. Any help you can give me will be very much appreciated.

L. T.

In the living room I would suggest your using 18th Century English reproduction furniture in mahogany. Here you need a comfortable overstuffed sofa, at least two easy chairs, a secretary or desk, a table ample enough for a lamp, books and magazines, some straight chairs and several small occasional tables. The walls might be hyacinth blue—a color much in favor just now

and charming with mahogany—with curtains of glazed chintz in which peach color predominates, plain egg plant colored rug, and copper, blue-green and egg plant colored textiles on the furniture. If you prefer a modern scheme for this room, you will find a modern living room completely described in last February's issue of *House & Garden*, and in the present October number there are color outlines for several modern rooms.

Wall paper would be effective in the dining room and there is an interesting paper in a design of feathery green trees and an occasional brightly-plumaged bird on a peach ground that is both effective and inexpensive. A hallway done in this paper was illustrated in *House & Garden's Book of Color Schemes*. With this paper I would suggest curtains to the floor of peach-colored gauze or rayon voile edged with green ball fringe, and a plain green rug. Ladder back mahogany chairs will go with your gate-leg table and, as this room is to be a combination living and dining room, you might include a sofa done in copper damask or a small self-tone design, and, if there is room, an overstuffed chair done in green damask.

In your son's room I should use a beige wood fibre paper that comes in squares, giving an interesting and very modern effect to the walls. The furniture here might be painted a deeper beige with brown stripings, and the curtains should be of a modern linen in beige, brown and henna. A plain brown rug, or the modern rug shown on page 84 of this issue would complete the scheme.

Your daughter's room might have chartreuse green walls with ivory woodwork. Furniture should be painted chartreuse with dull silver moldings. Use one set of curtains to the floor of modern printed voile in chartreuse and yellow. The bedspread might be yellow quilted silk and the rug a restrained modern design in shades of chartreuse, gray and yellow.

I OCCUPY an extremely well built house in an exposed location. A friend and I have had something of a controversy as to whether or not storm sash will be of much advantage in keeping the house warm and, incidentally, cutting down the coal bill.

It has always been my idea that winter sash was only of real advantage when the regular sash was not more than ordinarily well fitting. As I was extremely careful about the windows when the house was built, and have since weather-stripped all windows, I would like your opinion as to the advantage storm sash would be.

R. V. O'B.

Every house in an exposed spot will benefit by the use of storm sash. The windows are practically the only places in a good house that offer no insulation against the cold. While a window may be thoroughly air-tight, the cold will penetrate to the inside of the glass and use up a great deal of heat in offsetting it. With double sash the air space between the two sashes acts as insulation and prevents this.

If you are contemplating having storm sash made we would advise looking into the possibility of hanging the sash from the top of the casing, as is often done with exterior screens. If books

for the latter are heavy enough they can easily be made to serve for the down purpose.

I T is my intention to finish off part of my cellar as a recreation room for the children. The house is four years old and as we have never yet had any trouble on account of dampness or water seepage, I feel that their health will be perfectly safe.

Three walls of the space I wish to utilize are of rough boarding and the other is stone and cement. The floor is concrete and the ceiling, the exposed first floor boards and joists.

While the amount that can be spent upon the playroom is not large, I would like to make it as attractive as practicable. What treatments would you advise for walls, floor and ceiling?

E. R. S.

For both walls and ceiling of the basement room, I would suggest the use of a good composition wall boarding. On the three partition walls it can be nailed directly to the wall; for the cement wall furring strips should first be affixed with patent nails and then the boarding nailed to these. On the ceiling, the boarding can be nailed directly to the joists. Crevices where the boards come together should be plastered up before the walls are painted.

The material for the flooring should be dictated by the amount which may be expended on it. Cork tile, rubber tile or linoleum are all good for this purpose. Each of these should be cemented down and then given a coat of clear varnish or shellac about once a year. Occasional waxing will keep a good surface.

I SHOULD greatly appreciate your advice as to the redecorating of my living room. The house is of the cottage type and the furniture consists of Early American reproductions in maple and pine. The room is not very light and will have to be painted. It has northeastern exposure.

I should like to get chintz slip covers for a Lawson sofa and chair. Also a new covering for a small armchair, as well as glass curtains and draperies. My rug is two-toned taupe. Would a black-grounded chintz be suitable for the sofa and chair? It must be serviceable as the room is used a great deal.

Thanking you for any help you can give.

M. S.

You are quite right in wanting a dark-grounded chintz as you say your room is used a great deal. But I feel that a chintz with a dark brown, plum or deep red ground is more interesting and newer than black and equally serviceable. Use this chintz for slip covers on the Lawson sofa and chair. On the small armchair I would suggest a narrow striped material or a fabric with a small, all-over rosette design. The walls and woodwork might be painted a creamy yellow, with wood trim finished to resemble pine. Use glass curtains of ruffled organdie or dotted Swiss with over-hangings of plain glazed chintz in one of the colors of the flowered chintz, hung from a painted wooden valance board or a metal cornice.

(Continued on page 126)

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may

—*Deer Hole*

1. Most smooth-barked trees and practically all fruit trees are subject to the attacks of *S. aspidiotum*. These trees should be sprayed with one of the strong, dormant mixtures which are made especially for this purpose. The work should be done after the leaves fall.

SATURDAY

On 11 June 1954, at a US Navy, the General Company of the United States, the monks of Melrose, who, with other charges, were accused of having committed the crime of the death of a woman, were arrested. The monks were arrested, when they were in the city of Melrose, in the state of Massachusetts, and were taken to the Federal House of Detention in New York City.

great skill and ability. I should like to have heard them plead. I see in imagination a bright-eyed brother, producing reverently an ancient Hebrew manuscript, and asking the commissioner to note the 8th verse of the 2nd chapter of the Book of Job,—"And the Lord God planted a garden eastward in Eden, and there He put the man whom He had formed."²

—*Deer Hole*

19. One of the main problems in the design of a positive feedback control system is the stability of the closed-loop system. A typical example is the control of a motor's angular position. If the motor's transfer function is $G(s) = \frac{1}{s(s+1)}$, and the feedback is unity, the closed-loop transfer function is $T(s) = \frac{1}{s^2 + s + 1}$. The system is stable if the poles of $T(s)$ have negative real parts. The poles are the roots of the characteristic equation $s^2 + s + 1 = 0$, which are $s = -0.5 \pm j0.866$. Since the real parts are negative, the system is stable.

3. **Transfer of Rights.**—The Royalty should be transferred to the licensee to protect them against the possibility of a situation which, unfortunately, has occurred around the edges of the plot, so the licensee will have a protected interest in part of the plot, but the licensee will not be able to transfer the interest to a third party.

It is not clear, however, that the frequency of the word "discovery" in the literature is proportional to the number of discoveries. It is possible that the number of discoveries is proportional to the number of papers published, but that the number of papers published is proportional to the number of authors. We have not been able to find any data on the number of authors per paper, but it is likely that the number of authors per paper is proportional to the number of papers published.

5. Reassess and consider extending coverage but leave coverage intact if possible. Reaffirm that we apply the same rules to all actual entities, not the platonic ideal of a rational individual. Since we do not have the time, space, or tools to do this, we will leave coverage intact.

6. *Good example.* Current Rap
Trench and Backber
are used to protect
A heavy winter storm
at midnight will build
up the berm to top
of the wall and ramp to
protect the rest of the
road by the time
The heavy snow has
or heavy after the
road had been
hard.

7. Standard Roses are among the hardest garden subjects to protect. If covered in they must be laid flat, individual stalks, or they will be too heavy to carry and bend badly. Laying the standards on their sides, with the canes supported with spacers, is the best method to use, where possible, to make it possible to cover them.

8. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top dress the soil in them with sheep manure. You will do well to obtain a good contact spray for any aphids which may appear.

[illegible][illegible][illegible]

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14. The Strawberry bed should be mulched with well-rotted manure; this not only protects the ground but prevents the winter frost of the cold Straw to prevent them from freezing. The ground should be covered with Rubbery Straw the first of the winter to protect the plants in the bed.

15. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water and mulch the surface well with manure. Bulb plantings should be well drained, especially those of Lilies.

16. Peter Kahn
started a
fund that has
helped to start seeds of
many of the more
rapidly growing com-
panies in the area since
for years they've all
been coming from
around California
and the Rocky
Mountain Area with
the help of the seed
fund.

17 Do not neglect to make an annual survey of the main crop in the Corn Cutdown. Do not forget to get the cost of seed, fertilizer, and insecticides, and compare this with the actual cost of seed and fertilizer crop.

[illegible]

[1] J. J. Thomson and M. J. Griffin, "The effect of seat-to-seat transfer on the perceived vibration of a vehicle seat," *Journal of Sound and Vibration*, vol. 166, pp. 111–124, 1993.

20. Ill kept garden. Frequent fly breeding places and insects. Clean up all refuse and keep the truck and other things which are likely to breed them. Fly breeding places are found on steep concrete curbs and in any place where they can find water.

24 Apple Pear
In another boxed
fruit bowl, he looked
over an apple, he
decided one
which would soon de-
stroy others with
which they come in
contact. What the
fruit is wrapped sep-
arately in old paper
but that old con-
tamination consid-
erably lessened.

22. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage. A specially constructed outdoor storage pit, roofed over, is excellent.

[illegible]

of the area and the number of plants per unit area, to a minimum. To avoid any possible influence of the number of plants on the results, the same number of plants (10) was used in each treatment. The plants were lifted, potted and grown in a greenhouse to ripen properly before being used in the experiment.

[illegible][illegible][illegible]

28. Several people at the conference thought that I was being too friendly with England and not helping my country. I told them I did not think I should be paid anything for teaching the people how to keep their crops from being eaten by insects. I told them that I was not there to make money.

20. Gertrude Jekyll
cont. 1841.
Low spots in the lawn,
or irregularities in the
surface may be
rectified now to
become these trees
and large good soil,
and provided not more
than 2 inches of it
is applied the grass
will come through
deeper & finer than be-
fore in spring.

well worth while

☾ Full Moon, 6th day, morning, W.
☾ Last Quarter, 13th day, morning, W.
● New Moon, 20th day, morning, F.
☾ First Quarter, 28th day, morning, W.

First Week: Showers, clear, rain, rain, rain
Second Week: Clear and windy, sharp frosts every night
Third Week: Warmer, smoky, fog in the mornings
Fourth Week: Fast-rising ice, skimming the ponds

“I don’t know if you’ve ever had a really good pork chop, but I can’t tell you how good this one is. The only way to tell is to try it. I don’t go to the store and buy a pork chop and then cook it in the oven. I go out to the grill and grill it. I could teach you how to do it. I know that skunks don’t smell extra good when they get mad.”

"You be an' I have to be 'bout the branches est cutters ye see now, an' nigh as easy 'bout as an old gray mare. I have just go *nowhere* along, mindin' their own business an' askin' nothin' only that other folks mind *their'n*.

"Yep, I like skunks, *skunks*, gentlemen an' they don't look up no trouble. 'Tuppen' 'em is kinder like washin' a lotta kid's penny banks; they don't know what it's all about, an' when ev'rythin's said an' done ye don't git much out'n it."

Formal soup par excellence!



Your choice . . . Every Soup you ever want, at its delicious best!

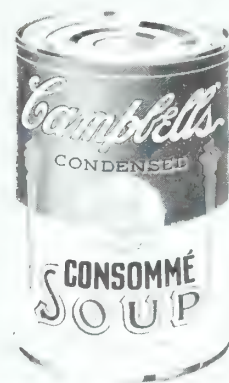
Asparagus	Mock Turtle
Bean	Mulligatawny
Beef	Mutton
Bouillon	Ox Tail
Celery	Pea
Chicken	Pepper Pot
Chicken-Gumbo	Printanier
(Okra)	Tomato
Clam Chowder	Vegetable
Consommé	Vegetable-Beef
Julienne	Vermicelli-Tomato

CONSOMMÉ

. . . served jellied or hot

Whether you elect to enjoy this Consommé daintily jellied or as a bracing, hot, invigorating liquid, you will detect in it, either way, the fine French hand of Campbell's famous chefs. Such a subtle blending requires genius! It graces the most exquisite table. Amber-clear broth of choice beef, with deft flavoring of carrots, celery, parsley, onion and seasonings. 12 cents a can.

MEAL-PLANNING IS EASIER WITH
DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



LOOK FOR THE RED-AND-WHITE LABEL

Campbell's Consommé Jellied

To contents of can of Campbell's Consommé add one and one-half level teaspoonfuls of granulated gelatine, heating the soup until the gelatine is dissolved. Chill in a refrigerator for at least three hours . . . Serve in cooled bouillon cups.



Aristocratic JEWELRY for MEN —

Jumping-Hour Wrist Watch. The hour flashes in the dial face. White gold. Swiss jewel movement. \$35.

Dial Telephone Pocket Key. Clinghullen 1124.

Link Links. Photographs reproduced on gold leaves. Gold with enamel motif. Four sizes. \$50 to \$120.

Automatic One-Finger Watch. Can be opened with one finger. Closing cover with watch. Total four sizes. \$65.

Jeweled Tortoise Shell and Pearl Bracelet. Set with sapphires and diamonds. \$150.

French Bit Cuff Links. White gold with lapis mounted on ends. \$52. Carnelian, \$50. Green Onyx, \$50. Sapphire, \$60. Also in green gold.

Combination Cuff Links. White Gold. \$275.

French Wrist Watch. 18k Gold. Triple cord strap. An exceptionally handsome time-piece. \$225.

Dress Set. Cuff Links, Studs and Waistcoat Buttons. Black Onyx with platinum center, set with row of brilliants. \$700.

Brand-Chatillon specializes in the all-important jeweled accessories which distinguish the man of aristocratic taste and correct grooming.

BRAND-CHATILLON
CORPORATION

Jewelers & Silversmiths

775 FIFTH AVE.

Savoy Plaza

NEW YORK



Among the twenty-one model rooms now to be seen at B. Altman & Company is this interesting alcove off a Georgian living room. Here the walls are in various painted landscape scenes.

Permanent Model Rooms

AN outstanding exhibit of the season and one which offers a rare opportunity to view a number of interesting room settings is the achievement of B. Altman & Company. Twenty-one interiors have been completely furnished and the magnitude of this feat is a trifle overwhelming when one considers that every architectural detail is as permanently executed as though it were destined to stand the test of years. Furniture has been assembled with regard to its appropriateness to the various backgrounds, and in keeping with the period of the decorative schemes in question, while the fabrics, authentic in design and color, lend the final note of elegance.

It is the purpose of this firm to keep this vista of rooms continually on view and completely furnished according to the style and period each represent. These interiors will furnish to home-makers, students and visitors from all parts of the country an authentic showing of living at its best. So vastly different are the wall treatments, floors, fixtures and styles of draperies that anyone who is planning to decorate or redecorate a home

will be well repaid for a visit to this interesting exhibition.

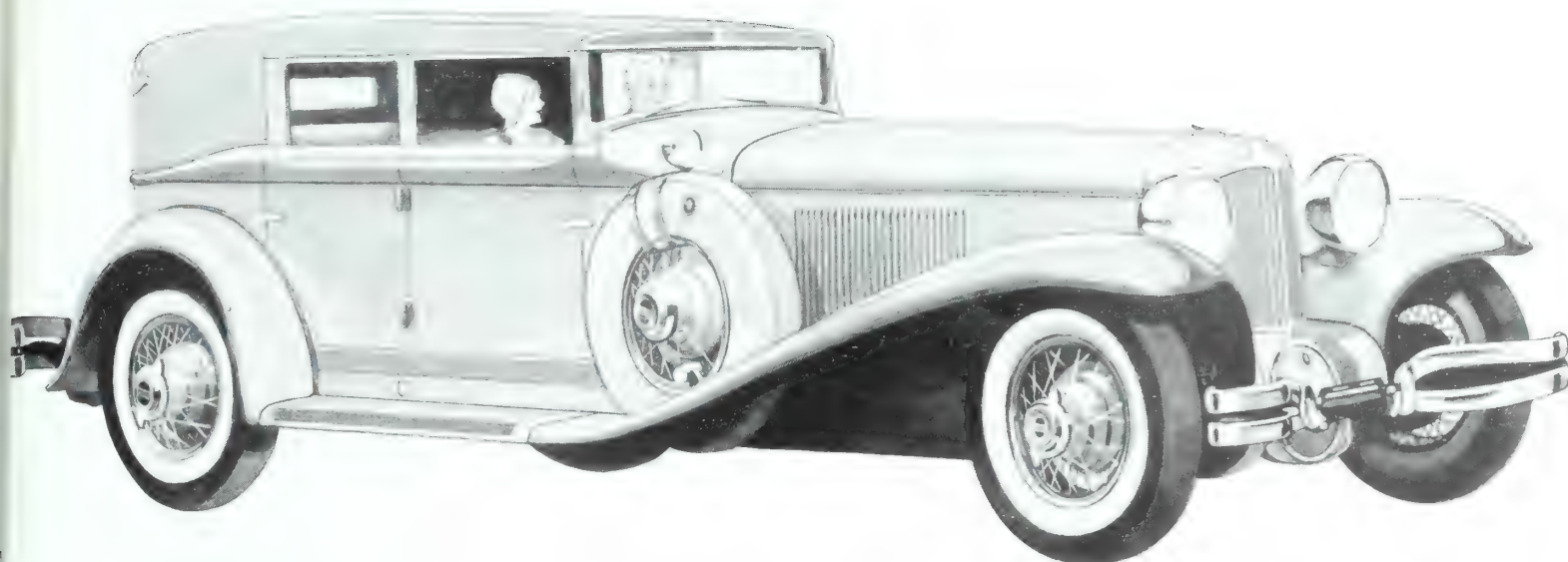
Among the interiors shown is a series of five rooms which represent a complete small apartment with an Early American influence at work throughout. This suite may be used in its entirety or form the basis for a suburban home plan of decoration. The dining room, furnished in the reproduction of the American 18th Century style, has a scenic Zuber paper in "Coast of France" design in tones of sepia. Draperies are of henri moire with old gilt pressed brass cornices and tie-backs, and dotted Swiss glass curtains.

The living room of this suite, illustrated on page 108, was inspired by an interior of the MacCurdy house in Lyme, Conn. The fireplace wall paneled in pine and pine is repeated in the chair-rail, cornice and baseboard. A simple window treatment consists of colorful chintz draperies, with glass curtains of ecru scrim. The flooring here is of white pine plank 9, 10, and 11 inches in width, stained and finished in a manner appropriate to Early Colonial interiors. Beyor

(Continued on page 108)



Outstanding among the various period interiors is an original pine room, with characteristic Georgian architectural details, brought from a house in London. This is furnished according to the period, the antique satinwood breakfast bookcase being an unusually fine example.



A new *kind* of motoring

EVERYONE concedes that nothing less than a totally new kind of motoring could make possible the successful invasion of the Cord into the fine car field.

It is self-evident that the exclusive advantages resulting from front-drive construction are obtainable in no other way. Particularly is this true of its maneuverability, the way it holds the road, and the relaxation possible in the rear seat. If you have never ridden in the rear seat of a Cord we promise you a revelation. Select a route with which you are familiar, one over which you have ridden many times, and ride in the rear seat of a Cord over this route. We leave the verdict entire-

ly to you. After such an experience you will be eager to learn more about this car, why it performs differently, why it "feels" different and why it gives you a renewed zest in motoring.

It is a matter of record that no new car was ever built with greater care, and with more extreme measures to insure its quality than were taken by the builders of the Cord. But our vigilance did not end with the Cord's introduction. Since then owners have been regularly canvassed for their opinions. A continuously improved car is the result.

Today the Cord is an even more efficient, an even more quiet, and an even more refined car than the ultra standard that it inaugurated.

SEDAN \$3095 . . . BROUHAM \$3095 . . . CABRIOLET \$3295 . . . PHAETON \$3295

Prices F. O. B. Auburn, Indiana

Equipment other than standard, extra

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M O S S E

presents

"MER DE GLACE"

● Of the finest damask, in a satin texture that lends permanent mirror-smoothness—"Mer de Glace" is another new Mosse offering for winter.

● Although strictly formal, each of the five delightful shades lends hospitable warmth to the table setting. In Ivory, Nile Green, Peach or Maize, with restrained bands of white satin, "Mer de Glace" gives the pleasant relief of classic simplicity.

● Each service comprises cloth and 12 napkins, including monograms in blended shades, at an average price of \$200.00 the set, dependent upon the length of cloth, which ranges from 2½ yards to 6 yards. As with all Mosse creations, "Mer de Glace" is obtainable only at the two Mosse stores.



As in window, set is made of furniture by Erskine Danforth; china by Lenox, and silver by Wyler

NEW YORK: 750 FIFTH AVENUE
SAN FRANCISCO: 478 POST STREET

MOSSEMOSSEMOSSEMOSSEMOSSEMOSSEMOSSE



Above is a Directoire powder room with paneled walls painted soft green, painted furniture and a decorative window treatment of draped and festooned curtains hung from a mirrored cornice

Permanent Model Rooms*(Continued from page 106)*

the comes a Colonial bedroom with paneled wainscot and papered walls and a bedroom for a young girl with French provincial furniture, pink wall paper and striped taffeta curtains in deep rose and blue hung from a painted cornice. A plain carpet in light camel color covers the entire floor of this room.

In addition to this suite there are a paneled Georgian room with alcove adjoining with painted background, a delightful Directoire powder room shown at the top of this page, its window draped and festooned in green satin; an Adam paneled room with decorative ceiling ornamented with Wedgwood medallions, and an original Elizabethan oak paneled room imported from a house built during one of England's greatest periods. Here the draperies are of a brilliant red silk damask and the floor consists of wide oak planks stained and finished in the Early English manner. Also outstanding is an original pine room brought from England—a rare example of well-aged paneling and

Georgian architectural ornament. This room with its fine antique satinwood breakfast bookcase is illustrated at the bottom of page 106.

Of interest to anyone furnishing a country house is an early English room with plaster walls, beamed ceiling, flagstone floor, leaded glass windows and crewel embroidered draperies suspended from wrought iron poles. A Tudor study with plaster walls andARGE ornaments forming a frieze around the room, Gothic reproduction furniture and one large window hung in hand-blocked linen with a carved wooden cornice will also help solve the problem of how to decorate an unusual room in a country house.

Finally, a French paneled room with grisaille over-door panels forms a lovely setting for feminine luxury. The curtains are of semi-glazed chintz with a blue-green background of rather formal French design hung over glass curtains of yellow taffeta draped in the same manner as the

(Continued on page 132)

An Early American living room inspired by an interior in a house in Lyme, Conn., has a decorative background of pine paneling, and charming furniture of the period covered in a variety of interesting textiles. All of these different period rooms were decorated by B. Altman & Company

The Sport Royal inspired Gorham's new 1931 Sterling "THE HUNT CLUB"



The individual salad fork, butter spreader, cream soup spoon, in the new "Hunt Club" pattern indicate the distinction of the 1931 Gorham. Notice the graceful fluting and exquisite proportions of each beautiful piece.



smart as a Hunt Breakfast . . .
being competed for by Four Fa-
mous Hunts

- NORFOLK
- HARFORD
- MIDDLEBURG
- ONWENTSIA

The Norfolk Hunt, in brilliant scarlet and apple-green colors, rides to hounds under the distinguished leadership of Henry G. Vaughan, Esq., M. F. H.

—Harry I. Nicholas, Esq., M. F. H. of Harford—Daniel C. Sands, Esq., M. F. H. of Middleburg—are using this dignified and gracious new Gorham Sterling on their famous country estates. The four famous hunts are each giving a specially designed trophy in "Hunt Club" hollow ware at prominent events.

And many smart hostesses are buying "The Hunt Club" for town and country houses—finding it perfect for both the intimate dinner and the elaborate large function.

Like hunt hospitality, the new Gorham Sterling has a finished elegance.

Yet it has also the clean, sheer simplicity that is modern in the finest sense.

Gorham's "Hunt Club" is a gift in impeccable taste. It is not expensive, for a complete service for eight—76 pieces—costs only \$227. Each piece is identified by the name "Gorham" on the back or base.



(Left) An example of the genius of Gorham design is this striking Hunt Cup, trophy for "The Scamper," open flat race event of the Autumn Meeting of the smart Norfolk Hunt.

THE HUNT, the sport royal, has always carried with it the tradition of elegant, finished hospitality.

This high tradition has inspired Gorham artists to create a very sophisticated new sterling—"The Hunt Club."

Already this richly, brilliantly conceived new Gorham is being used by masters of the smartest hunts in America, men renowned as fashionable hosts.

Austin N. Niblack, Esq., M. F. H. of the fashionable Onwentsia Hunt at Lake Forest

Your own jeweler will give you an illustrated 18-page booklet, "The Hunt Club," showing the popular pieces in the new Gorham Sterling. Or, send this coupon to The Gorham Co., Providence, R.I., Dept. L-2

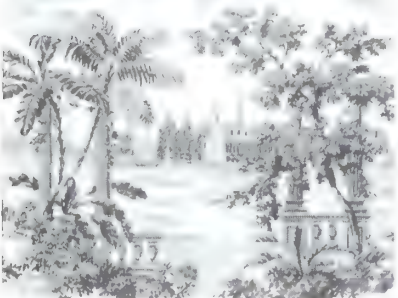
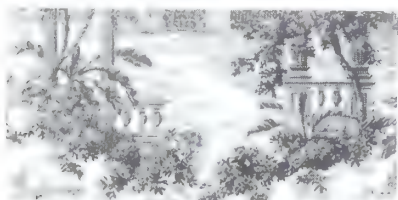
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No. 6961. "The Venetian" brings the beauty of Venice to your room...a glimpse of Piazza San Marco...seen across the canal through luxuriant foliage.



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...never grows tiresome!
For the perspective of a
tranquil scene brings a new
vista to your room... a

feeling of space and depth. That is why scenic papers have lived through two centuries as the most livable and distinguished of wall treatments.

Today, the Thomas Strahan Company follows in the footsteps of the 18th century masters... creating new versions of the scenic paper for the formal rooms of modern homes.

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ESTABLISHED 1886

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Factory, 7 Chelmsford, Massachusetts

Ask your dealer to show
you Strahan wall papers.



The newest note in domestic Orientals is a high sheen surface of undulating lights and shadows to give the uneven appearance characteristic of antique rugs. This fine Saruk design is rose, mulberry and deep blues. Akhlan.

Tastes In Rugs And Carpets

(Continued from page 85)

sizes. Similar in feeling is the hand-woven Cord in the carpeting shown on page 84, a linen and cotton mixture in stripes, plaid and big check, suitable for Early American and French provincial rooms as well as the interior with modern leanings. Modern designs in rugs and carpets grow more restrained and there is a tendency to use one color in several gradations rather than sharply contrasting effects. Modern German and French hand-tufted rugs in indefinite designs of blocks and squares come in lovely colors, and there is a new German chenille rug with broad bands in four shades of one color that would be an unusual note in any type of room.

Finding the right rug for some particular decorative scheme presents little difficulty this fall as American carpet manufacturers, rug importers and the rug sections of progressive department stores seem stocked with types to suit every taste. Especially is this true of the comprehensive assortment of rugs and carpets made by the Bigelow Sanford Company, a collection that comprises plain broadloom velvet carpeting in many desirable colors, the new high sheen Oriental rugs in a variety of authentic designs, carpeting in all the wanted period patterns, including an interesting Directoire design in mustard yellows, and an excellent variety of hooked rugs and carpet designs which have been faithfully copied from old New England examples. One of these appears in the illustration at the right.

As fine Aubussons grow rarer every day, it is good to know that some fine

usually lovely examples are now to be seen at W. & J. Sloane. Two that particularly remember are a round rug in beige and pale ashes of rose color, and one with a shimmering green ground and clusters of shell pink roses. Some interesting Bessara

(Continued on page 116)



An excellent modern carpet in Early American hooked rug design for Colonial or French Provincial schemes. Tête de nègre ground, henna, turquoise, coral and gold. Walker & Hosler



Rich in Texture, Brilliant in Tone, Orinoka Colorfast Draperies give the Spanish Room its Striking Charm

UNDER a brilliant southern sky, the Spanish house is low and graceful. Autumn sunlight floods it in golden waves. But within are great, cool rooms, whose quiet walls provide a restful background for rich furnishings.

This house must be curtained and upholstered with more than casual care, for only *permanent* colors can withstand the intense light of a sub-tropical climate. Only Orinoka Colorfast Fabrics will give you at once the rare loveliness of authentic Spanish designs and the unquestioned assurance that even under these severe conditions their beauty will not fade.

This handsome Spanish grille chenille which curtains the casement doors will lose not a tinge of its striking color. This Chambord damask chair may stand in a sunny corner for months. These satin cushions will never be streaked where the light has beaten upon them. For all these materials are woven threads, hand-dyed by a special process. And the patterns are as exquisite as some delicate tracery of wrought-iron work which you might see in romantic Seville or Barcelona . . . sources, indeed, from which we took them.

For other rooms, in other styles, there are equally beautiful Orinoka Fabrics . . . satins, brocades, and taffetas . . . tapestries . . . velours . . . metal cloths . . . colors and textures for any decorative plan you may wish to follow. The range of Orinoka colorfast designs is truly extraordinary. Select them when you are furnishing your home. The Orinoka Mills, 183 Madison Avenue, New York City.



Draperies for the Spanish room reproduce the delicate wrought-iron work of old Seville. From the 1930 Orinoka booklet

Send 20 cents for a full-color booklet of new interiors

Hope Harvey, authority on decoration, has planned twelve rooms in correct period styles in the 1930 Orinoka booklet. Appropriate materials for hangings and upholstery are reproduced in color. For a copy, enclose 20 cents (in coin) with the coupon.

Orinoka Colorfast Draperies are guaranteed sun and tubfast

The Orinoka Mills guarantee every yard of Orinoka Sunfast Fabrics you buy. If the color changes from exposure to the sunlight or from washing, the merchant is authorized to replace with new goods or refund the purchase price. Look for the guarantee tag on every bolt.

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DRAPERIES . . . COLORS GUARANTEED
SUN AND TUBFAST



THE ORINOKA MILLS, 183 Madison Avenue, New York City

GENTLEMEN: I should like a copy of the 1930 Orinoka booklet, "Draperies and Color Harmony." I am enclosing 20 cents in coin.

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Drawn especially for Amrad Radio by John Richard Franagan



(Left) The AMRAD Solid DO Model. A new electric phonograph and radio combination incorporating the latest eight tube AMPAD Screen Grid, Neutrodyne chassis and the new AMPAD Type 249 Dynamic power speaker in a cabinet pronounced the most beautiful ever produced. It contains two wells for record. Priced at \$250.00, less tubes.



(Right) The AMRAD Rondelet Model. An elegant cabinet enlivened with exquisite carved decorations. The set is the latest AMPAD eight tube Screen Grid, Neutrodyne chassis. The new AMPAD Type 249 Dynamic power speaker is incorporated. Automatic volume control maintains a practically uniform volume. Priced at \$150.00, less tubes.

GOBELIN . . . a name that has woven its magic significance into the pattern of centuries, as symbolizing a sublime achievement . . . a better thing than all other craftsmen of the world, however skilled, might hope to produce.

This genius was present in the little family of French dyers that seemed to possess methods and imagination unparalleled heretofore. Two brothers they were . . . Gilles and Jean, of Rheims, and a dyeing establishment was set up in the Faubourg Saint Marcel. Along the measured course of this ancestral line, with Paris whispering of the wizardry of their skill, fame and fortune came . . . and «GOBELIN» was more than a name . . . it was a tradition.

Henry IV purchased the property, and tapestry-makers, under his patronage, continued the highly specialized work. It was in 1662 that Louis XIV brought illustrious personages to admire the output of the «Meubles de la Couronne». There could be nothing better than a «Gobelin» . . . and there was no substitute for a «Gobelin».

AMRAD has come to be identified with qualities of supreme perfection in Radio . . . a beautiful, and a scientifically advanced weaver of the tapestry of melody and of the voice of the universe. AMRAD, then, is to radio what Gobelin has always been to tapestry.

AMRAD DIVISION of
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AMRAD Radio

In a Hunting Shack in the Wilds...

A MAN had a hunting shack deep in the Canadian woods, far from all electric wires. He put a Poole Electric Clock in the shack because of its independence of outside aid, either human or electrical.

At the close of the season he departed, leaving the clock running. Nearly a year later he returned and found the clock still running—and on time—although during the winter the temperature had been nearly 50 below zero.



Poole Electric Clocks

are the only self-contained electric clocks; they require no connection with a central station current; hence they do away with unsightly cords, and they are not affected by circuit troubles, the blowing of fuses, or the accidental pulling-out of plugs.

Every Poole Electric Clock, whatever its price, carries a written and signed guarantee of accuracy within sixty seconds per month. No other timepiece carries such a guarantee.

Cased in a variety of handsome models for living rooms, dining rooms, libraries and kitchens; for private and general offices.

Prices from \$20 upward

(Slightly higher West of the Rockies and in Canada)

If you don't find them readily in your locality, write us; we will give you name of a nearby dealer or fill your order direct if no convenient dealer yet handles the Poole.

POOLE MANUFACTURING CO., INC.
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POOLE

Electric Clocks

THE SALEM

EL 30—PRICE \$35

12-inch crystal case mantel clock.
Genuine Mahogany, brown finish.
12-inch Plate Glass panels. 11

C

Recent Developments In Building

(Continued from page 70)

The wall type heater is made in three styles: An inset type to be installed between studs in the wall, the grille extending about two inches into the room; a wall attached type supported on brackets; a portable type with legs and handle. All three varieties are made in three standard sizes: 4 K. W., 3 K. W., and 2 K. W. Wall opening required is 18 inches high, 14 wide and four deep. These units may be supplied for remote control. Frame and grille may be had in statuary bronze or any color. Motor will run for a year without oiling.

The table type heaters, which expel warmed air horizontally, are made in four capacities: 4 K. W., 2½ K. W., 1650 and 1250 watts. Like the wall types, these, except the smallest size, require heavy duty wiring. Two models are of footstool size, while the third resembles a small table with a flat top. All tops are insulated and may be used for magazines, books or a lamp. There is no danger of fire or damage to heater if one of these units is overturned. This is guarded so as to protect fingers or hands from injury. These table type heaters are easily moved about; they may be had in any desired color.

GAS INCINERATOR

THE difficulty of getting rid of rubbish and garbage has greatly increased with the widespread use of gas and oil-fired furnaces. For this reason many architects and builders now consider an incinerator an essential piece of equipment. Even where regular disposal is provided by the community, the incinerator method of disposal gives added convenience and cleanliness.

A mid-western firm has developed an incinerator which is both odorless and noiseless. This incinerator will burn all types of rubbish, wet or dry, to a fine ash. It is designed to operate either through the furnace flue or with a separate stack. This makes its application simple for either an old or a new house. There is a full range of sizes available.

Quick, complete combustion is assured by a cone of gas flame at the bottom of the combustion chamber, and a baffle plate that spreads a flame at the top. Little basement space is taken by the installation. Here are the vital statistics: Capacity, two and a half bushels, diameter, 21 inches, height, 38 inches, flue collar, seven inches, finish is aluminum black, gas valve one half inch. If desired, an automatic gas shut-off control valve may be had at small additional cost. Chimney-fed, basement and outdoor types are supplied.

STREAMLINE FITTINGS

AN important advance in piping for residential plumbing and heating has been made with the introduction of a complete assortment of streamline copper fittings designed for use with hard drawn, thin-walled copper tubing. Tested so as to leave no doubt as to the strength and durability of joints, they bring the numerous advantages of rust-proof piping within the reach of all owners.

Beyond freedom from rust, the worthy features of these fittings include the elimination of all pipe threads and flares. Joints are made up by means of a blow torch, solder and utilization of the law of capillary attraction. They assure minimum pressure drop in the piping system, due to the uniform area of fitting and tube and the fact that there are no irregularities to cause turbulence.

Great reduction in weight, both in fittings and tubing, is another point. Being only slightly larger than the tube, the fittings require less space, and they can be installed much closer to walls and ceilings, as no room is required for the operation of a pipe wrench. This gives compactness and neatness to an installation. These fittings are available with one outlet threaded so that they may be used with an existing iron pipe system.

CONCEALED RADIATORS

THE concealed brass radiator has been greatly improved. In this new box fin type of radiator, the area of water or steam passages is increased 300 per cent, while the copper fins have two and a half times more contact than those in the model this unit supersedes. It is also lighter in weight, more ruggedly constructed, has greater heat conductivity, occupies less space, requires fewer fittings and connections, is simpler to install and permits far greater flexibility.

With prices reduced, this unit provides the simplest and least expensive method of concealing radiators. Soiling of draperies or finished surfaces is eliminated. Desirable floor space before windows is saved. Adaptability of construction permits almost any amount of radiation to be set up in practically every shape of space. With these radiators in the wall out of sight and out of the way one has more freedom in hanging window draperies and arranging furniture. They may be used with any heating system employing radiators.

The brass and copper unit makes these advantages possible because despite its small size it has sufficient heating area to warm a room; the fin type construction is said to give it an efficiency equal to a cast iron radiator five times its bulk and weight.

Innumerable combinations of sections give it wide flexibility in assembly; it can be placed in narrow recesses where there is length or in short recesses where there is depth; it can be used in recesses where there is little height. Usually placed in walls under windows, these radiators may be set in interior walls or under the treads of a staircase.

They are most frequently installed beneath windows in shallow wall recesses behind wood or metal fronts which have openings at top and bottom. Air is drawn into the lower opening; it passes through the highly heated metal fins which form small flues that accelerate the upward flow of warmed air. This rapidly rising current is deflected by a baffle at the top of the recess which guides the air out through the upper opening with velocity enough to circulate far into a

(Continued on page 116)



A Floating Sea of Lace

The romance of Rose Point . . . the misty loveliness of D'Angletorre . . . the vital charm of Bruges, Point de Milan, and Duchesse . . .

All of these in exclusive designs are knowingly fashioned into bed spreads, pillows, chaise longue covers and many other Carlin creations for the boudoir, bedroom or nursery.

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WOOD CARVER

OF

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IN the difficult art of wood carving, Grinling Gibbons, during the eighteenth century, achieved a skill unexcelled to this day. His elaborate, intricate carvings, which decorate the choir stalls at St. Paul's, the rooms at Kensington Palace and Hampton Court, England, are valued beyond price. Nowhere did his preme artistry in design and execution have more successful play than in the wealth of carving he did for the Duke of Somerset at Petworth.

BROCATELLE INSPIRED BY GIBBONS

Schumacher has taken inspiration from these famous carvings and, with consummate skill, woven a brocatelle of singular beauty.

You will find in the Schumacher collections authentic designs of all periods as well as an extensive range of trimmings to harmonize with every type of fabric.

"Fabrics—the Key to Successful Decoration" . . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It

will be sent to you without charge, upon request.

Write to F. Schumacher & Co., Dept. E-11, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



These carvings around the portraits of Lord and Lady Seymour at Petworth show Gibbons' mastery of intricate design and his faultless skill in wood carving.

(Cuts from "Grinling Gibbons and the Woodwork of His Age," Charles Scribner's Sons.)

This Schumacher brocatelle, inspired by the Grinling Gibbons wood carvings, has a very soft texture almost as pliant as satin, allowing unusually beautiful draping possibilities.

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Kentucky Quilted Things*



Trapunto—that exquisite Italian quilting famous for centuries,—gives delicate loveliness to Eleanor Beard's "Lung' Arno" Spread. To enhance its beauty, one may order a length of the same material quilted to match, for the head and foot board of the bed... a complete expression of smart individuality and good taste! The Cover alone, (lined in Satin and warmly padded) is \$125, in sunfast Taffeta, three-quarter-bed size.

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Recent Developments In Building

(Continued from page 114)

room. The upper opening is about waist high; both are finished with a grille.

Made of welded brass, these radiators may be placed behind tile or other costly wall finish without fear of having to tear out the wall to make repairs. Sections are made from 18 to 70 inches in length. These may be assembled in single or double tiers, as many sections deep as space permits. They are always installed with their long dimensions parallel to the floor.

In a new house the contractor can easily provide the required recesses. In an old house the radiation can be set up in the four inch recess of standard studding, or by the removal of one course of brick work. The recess may be lined with insulation (asbestos) and is faced with sheet metal. While a front of any type and finish may be selected, it must have two openings, one at the floor line, the other at the top of the enclosure. These are covered with grilles.

INSULATING LATH

A TONGUE and groove joint distinguishes the only insulating lath fabricated from hardwood fibres. In this plaster base the wood fibres are converted into a tough, rigid board, having a weight half that of wood. Approximately fifty per cent of the volume of the material is made up of tiny air cells, so the board is porous in structure in the longitudinal direction. These air cells give high insulating value.

The material is made 18 by 48 inches so that all end joints may be

alternated on stud or joist, avoiding continuous vertical joints that may cause plaster to crack. Large size and light weight make application easy and economical. No unsightly lat "marks" can spoil appearance. The material retards both heat and sound transmission, and provides a good bond without wetting.

The tongue and groove joint, it is claimed, is alone in its ability to form a tight joint along the horizontal edge into which plaster cannot be forced. This results in a saving of plaster since all plaster bonds on the surface of the lath and none need be forced through joints to key.

The joint is so designed that when the wet plaster is troweled over the board, and the slight normal expansion takes place, the beveled relief of the interior of the joint permits the expansion to take place in a squeezing together of the fibre at the joint. As the plaster dries, the surface gradually resumes its original position and since it cannot contract to a condition smaller than the original one, there is no opening of joints along the horizontal edges. In this way a practically homogeneous surface is provided for the application of the plaster, with a resulting elimination of strains that might otherwise crack the plaster.

This exclusive tongue and groove joint also prevents one sheet from bending back between the studs as the plasterer trowels the plaster onto the surface, thereby opening the joints so the plaster is forced in. It is this rigidity at the joints that prevents much of the cracking trouble that results when plaster bases are not locked together.

Tastes In Rugs And Carpets

(Continued from page 110)

bin rugs can also be seen here as well as a number of antique needlepoint rugs. This firm is also working on Directoire designs for carpets, anticipating the demand for floor coverings in key with this era of decoration.

Fine old French rugs, together with rare Persian and Chinese types, are featured by Whitbread & Ulmer. Here I saw a most engaging Louis XVI Savonnerie in mille fleur design on tête de nègre, another Savonnerie with Directoire swans and stars on a faded peach ground, a number of effective Bessarabian designs and some charming Aubusson and antique French and English needlepoint rugs. This firm finds a trend towards lighter colored rugs and a growing demand for Aubusson, Bessarabian and needlepoint types.

Kent Costikyan is responsible for the luxurious seamless carpet handwoven in the manner of an Oriental rug mentioned on page 84. This firm is also known for its collection of antique Orientals and here may be seen the Feraghan designs so popular just now, as well as some rare hooked rugs and a number of Alpujarra designs, the last the most colorful floor covering for the house of Mediterranean inspiration.

At Walker & Heisler I found the French hand-knotted rug shown on page 85, the plain broadloom velvets

and chenilles outlined at the beginning of this article, the new high sheen Orientals, carpet in chintz designs and an interesting frisé carpet with a self tone design made by cut and uncut threads. Here also were unusual hooked rugs in large sizes.

Plain carpeting woven up to 18 feet wide in interesting colors is well represented at B. Altman & Company who also carry the luxurious Chinese hand-made carpet referred to on page 85. Here also may be seen a collection of antique hooked rugs, some as large as 15 feet square, a lovely Aubusson with pale blue ground and a Savonnerie in peach and turquoise. This firm also sponsors the new type of high sheen domestic Oriental rugs made by the Karastan Rug Mills and A. & M. Karagheusian.

In the excellent rug department of R. H. Macy I found the Canadian hand-woven rag carpeting and the modern German and French chenille rugs previously described, some decorative hand-woven Ukrainian rugs in both modern and period designs, washable German rag rugs for bedroom or nursery in pastel tints, and delightful cotton bathroom or bedroom rugs in soft colors. Interesting also were the new rayon bathroom rugs in all colors with a high sheen that is not affected by washing.



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HARK!... an orchestra is playing. From out its magic circle melody mounts—now stirring with its strength, now soothing with its softness—it weaves itself upon our hearts and fills our minds. Yet words cannot describe its beauty.

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Planning The First Floor

(Continued from page 65)

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GOOD
TASTE
PREVAILS

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REFLECT THE TASTE
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AVENUE



Theoretically the housewife should be able, by standing in the center of the kitchen, to reach any equipment with but a few steps. This is the kitchenette of the apartment dweller. A home should not be planned so stringently. Very often friendly help in preparing a dinner or washing up dishes after the meal is welcomed. Such coöperation is discouraged by making a room too narrow for more than one person to move about in at a time. A rectangular room best adapts itself to the usual equipment installed. Nine feet by twelve will make a good small kitchen.

The dining room may be eliminated from the inexpensive home, but some place, of course, must be provided for eating the family meals. This may be but an alcove opening into the kitchen, fitted with a table and benches. Where space is not so limited, a separate room may be possible, which, while too small to be considered a real dining room, will still accommodate the small set of table and chairs which the enterprising housewife may purchase unfinished and paint to suit her fancy. The family for whom these provisions prove generally adequate will seldom entertain socially, when they do, a temporary table may be set up in one end of the living room.

ABOUT PORCHES

The porch is often referred to as the outdoor living room of the family. It is in the interest of good health that some outdoor space for family use be provided, and that the space devoted to the porch be not entirely enclosed as is so frequently the case. It is not at all necessary that this open space be roofed over, for, where architectural limitations preclude the real porch, a terrace with cement or stone floor open to the sky may be very desirable. It is entirely feasible to place an awning over such an outdoor place as this, thereby protecting delicate complexions from the burning rays of the sun, while making possible enjoyment of the refreshing breezes which, at certain times of the summer months, seem very reluctant to enter the house. The porch should be as large as possible, not narrower than eight feet.

Ten or more years ago the prediction was made that the dining room was passing out of the small homes of our suburbs; a luxury out of line with economical planning. In theory this seemed plausible. A room used during but one short period of the day could better be supplanted by an enlarged living room or some other more useful space. This theory has not proven true in practice. The housewife still wants her dining room and the houses built without this room have not sold readily.

The room must be of sufficient size for the proper placing of a moderate sized suite of furniture. Since this room is centered about a round table, it has been found that a space nearly a square is most feasible for the smaller sized house. Twelve feet is about a minimum dimension, which should be increased where possible.

Consider now the hall, useful for the arrival of the guest and for the location of the stair which otherwise may necessarily be in the living room. This hall will occupy some of the street frontage, since the entrance door opens into it, with a vestibule where desirable. The hall should extend through to the service portion, for it is very trying upon the nerves of the housewife to travel a circuitous route from the kitchen to the front door, wearing a regular track on the floor of the rooms. Then again, since there are many homes where the master of the house still opens up the heating plant upon chilly mornings of the winter, a direct route from the foot of the second floor stairs to the cellar stair will be appreciated.

A service entrance is another feature. Should it open directly into the kitchen? Not according to a good many housewives, who prefer a small vestibule, or even an open porch if nothing better can be provided, where the butcher's boy can wait while the good lady is hunting for change.

Considerations of service convenience would be incomplete without mention of the lavatory on the first floor, some place where the children can be brushed up upon their return from school; where the late arriving father can freshen up before appearing at the dinner table; a convenient place to which the small child demanding adult attention may be taken; almost a necessity in the campaign for the education of the children in the habit of tooth brushing after every meal. These reasons for the inclusion of the room in a plan indicate the need for accessibility from all parts of the first floor. Yet the room must remain sufficiently separated to maintain privacy, not always easy of accomplishment for the expert at house planning, and frequently appearing impossible to the amateur home planner. Only a little space, four by five feet, is required, but it should have an outside window.

ESSENTIAL ROOMS

Essential rooms are needed in even the smallest complete house, and the desirable rooms will be included whenever space and finances permit. The rooms in the third list are called luxury rooms because they are not necessary to comfort nor are they desirable at the sacrifice of more important floor space. Where the pocketbook is not limited nor the plot cramped many of these rooms may be considered as extremely desirable additions to the contemplated house.

It is so often possible to provide shelving in one corner of the living room for the storage of the books one desires to have at hand that the library has become almost a forgotten unit in the small house plan. Its major function is still that of housing books and providing a quiet place where the studious may retire from the bustle of family life to study or read in peace and quiet. Business associates may be met here for evening conferences without breaking in upon the privacy of the family life.

(Continued on page 122)

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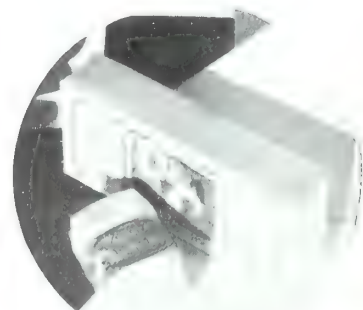
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THE EDITORS OF VOGUE
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Planning The First Floor

(Continued from page 118)

Perhaps a family is inclined to music rather than literature. For such the music room may be provided, a home for the varied instruments and the center for informal family concerts. Those members not blessed with the urge to music will certainly request an isolated position for the musician's practice room.

The room devoted exclusively to billiards, ping-pong or other play of this nature will seldom be included in the first floor plan of the house under consideration. Where its inclusion is thought desirable, remember the room must be large enough to hold a cue properly. For the small size billiard table a room of thirteen by seventeen feet should be provided, while the large table will require a floor area fifteen by twenty feet.

Provision for sleeping rooms on this floor will be advisable under certain circumstances, as in the case of the family caring for an invalid member or an aged father or mother who cannot negotiate the stairs, but desires to remain in the family circle and share in the daily activities below stairs. Such a room may be ten by twelve feet in area and should have a bath near by. Some families will wish to make provision of this nature for a servant.

The pantry is frequently eliminated from the house that must be kept within limited scope, storage space being provided by cabinets on the kitchen walls. The room has certain functions, however, which frequently justify its inclusion. It provides storage space for table silver, china and linen, it serves as an ideal place for laying out certain dinner courses and, with the installation of a metal pantry sink, it is possible to keep prized china and valuable silver entirely out of the kitchen. This room may be kept narrow, five feet wide if cabinets are to be placed on only one side wall and seven feet if they are to be set along opposite walls.

THE GREENHOUSE

For the lover of flowers and plants the attached greenhouse will have a very decided appeal. This room of glass must be located on a sunny side of the house. It may open into the living room if the owner wishes to invite his guests into it, but if it is intended only to provide cut flowers during winter seasons it should connect with the service portion of the house. Water supply and heating system will have to be extended into this portion.

The final room on the list may be a surprise to many, but the garage has become an important part of the first floor of the modern home. The garage will invariably be intended for two cars, even where the family may own but one, and this will require a space nearly twenty feet square. It is convenient to have a door opening from the house into the garage, particularly during inclement weather. It is not always advisable, however, and some building codes forbid such a door. The fire hazard must be borne in mind, with all wood trim and doors covered with sheet metal,

and the ceiling made fire resistant. The car door opening is so large that it is seldom possible to keep it in scale with the balance of the house and is frequently best to have these doors screened from the street. The turning radius of the car must be figured upon in laying out the drive and space before the doors.

Before getting to the point of drawing on paper the rooms to be included in a house, one should figure the exact amount which may be spent. Frankness and honesty with oneself in determination of this maximum is essential, remembering that the furnishing and equipping of the house and the landscaping about it will demand consideration before the house is complete. One may build a small house containing only the essential rooms and costing but five thousand dollars, or the price may run up to twenty-five thousand dollars or more, while there is a wide range of possibilities situated between the two extremes.

The second factor in the problem is the size of the plot upon which to build. In some cases it may be limited to forty feet on the street front; others it will be more liberal, running up to one hundred feet. At times the second and more desirable frontage may be attained by utilizing the broad side of a narrow corner lot. If the lot is well removed from congested centers it should have a fair generous frontage.

THE PLANS

In laying out the plan for the house of minimum size turn first to the first floor plan. There are two rooms on the essential list, while the dining space may logically be treated as a large alcove opening from one of them. Brief study will show few differing arrangements possible within this extreme limitation of size and number of rooms. There is the plan shown in Figure 1 on page 64, with the living room across the front. You enter through the front door directly into this room and step across to reach the rear of the house or the stairs. The floor area is four hundred and twenty square feet and such a house with a half story above can be built in many localities for about five thousand dollars.

The plan is so nearly square that it can be turned, which has been done in Figure 2, to place the breakfast room facing upon the street. The best exposure for summer breezes is generally south or southwest, and the plan should be developed so that the living room will have fullest advantage of this exposure, unless unusual factors of the site make some other arrangement more desirable. Rotation of the plan to suit the plot does not affect the size of the house or its cost.

Limitations of plot and of finance generally go hand in hand. It is usually upon the narrow plot that the house costing up to ten thousand dollars is built. The floor area of a two story house which must come within this limit should not exceed six hundred and sixty square feet. Where the

(Continued on page 124)



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OF GOOD PIECES.



Planning The First Floor

(Continued from page 122)

lot frontage is but forty feet the width of the house should be limited to twenty-two feet, which leaves thirty feet for the depth. This area will add to the minimum cost house plan previously discussed, but with the increase in floor area one can, as shown in Figure 3, obtain desirable rooms in addition to the necessary rooms. This plan has been developed for a restricted frontage with the living room facing upon the street. It is possible to consider inclusion of a fireplace in this larger house, but it is placed on the inside wall of the living room to economize on the construction cost. The open porch behind the living room and the dining room beside the porch can take full advantage of the attractive garden or other outlook toward the rear, while remaining completely screened from public gaze. The kitchen is placed for convenient use between stairs and dining room. Somewhere there should be a coat closet, and if a stray nook is available, a broom closet will be highly desirable. The floor area in this plan equals the limit set for a house to cost about ten thousand dollars. The plan may be turned to place any of the four sides toward the street or may be reversed without affecting the cost, but the narrow side must face the street on any lot that measures less than fifty feet.

A WIDER PLOT

With a budget which allows a floor area of twelve hundred to fourteen hundred square feet for the first floor, it is possible to make all of the rooms discussed larger in size, and to add to them some of the conveniences so desirable in the modern house. Upon a wider plot of ground the rooms that have heretofore been arranged in depth may face upon the street, the street frontage of the house exceeding the depth—often desirable from an architectural viewpoint. An entrance in the center of the main facade, as shown in Figure 4, is quite common, with living room and open porch on one side of the central stairhall and dining room and kitchen on the other. A vestibule may be dictated by circumstance, but the coat closet and lavatory are almost essential. If a pantry is deemed desirable, the plan may be increased by extending the kitchen into a wing at the rear and placing the pantry between the dining room and the kitchen.

Where the plan is not limited by any restrictions, the rooms will be of liberal size, special rooms will be added to meet particular requirements of the family, closets, service rooms and conveniences will be increasingly in demand. Where there are many possibilities and probabilities to be explored, discussed and abandoned, it will not be easy to reach a definite decision on a plan that will prove acceptable to every member of the family. Eventually the plan will be found adapting itself to the contour of the ground, reaching out to take advantage of the best view, or nestling under a giant tree, where it will present a picture not soon to be forgotten.

TYPICAL PLAN

While it will not be possible to illustrate by a plan an arrangement of first floor rooms to be adopted by all readers interested in a house of this size, a floor plan is shown in Figure 5 which illustrates the manner in which a certain definite set of requirements were met.

In the first place the plot was narrow, which prevented a wide street frontage. Then, too, the side of the plot opposite the street front overlooked the water, making that portion of the house the desirable one for the living quarters of the family. Since the living room faced over the harbor toward the setting sun, the greenhouse was placed where shown, to be on the south. Here the master of the house may satisfy his inclination for flowers during the cold months of the year. The library was another room considered desirable by this family, and it was placed across the hall from the dining room. A pantry separates the dining room from the kitchen. In the latter room are introduced many of the modern conveniences that make housekeeping so pleasant today, not the least of which is the provision for hurried commuter breakfasts and schoolgirl lunches. The garage is attached and has been placed near the street, which is the service side of this house.

This plan was developed by following out the points discussed previously, in listing rooms to be included and working them out to particular conditions of plot, finances and family circumstances. In the same manner any house problem may be carried to satisfactory conclusion.

Note: In the December number of House & Garden Mr. Lincoln will take up the matter of planning the second floor of a house in the same comprehensive, thorough fashion that he has discussed the first floor.

Inquiries which have to do with particular problems arising in the course of planning will be promptly answered by House & Garden's Reader Service.



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Drop in on your jeweler today. He'll be proud to show you these fine clocks.

Let us mail you a booklet showing and describing each of these clocks and giving you interesting information about electric time. Simply address Hamilton-Sangamo Corporation, 105 Race Ave., Lancaster, Pa.

ANDERSON — Moulded bakelite case in green or white. Five-ch dial. Case, 7" in diameter, 1 1/2" deep. Seconds indicator and. **\$10.00**

STOCKWELL — Mahogany with contrasting panels. Large tambour model. Height, 9"; width, 19 3/4"; depth, 5 1/4". Floating seconds disc. **\$25.00**



SCARSDALE—Left—Modernistic model in black enamel and silver. Height, 7 1/4"; width, 6"; depth, 3". Floating seconds disc.

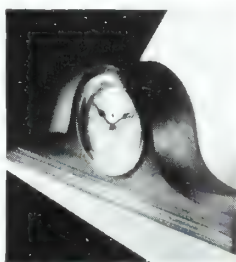
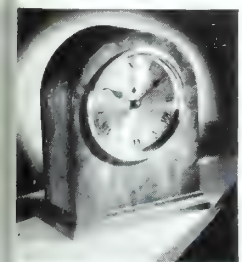
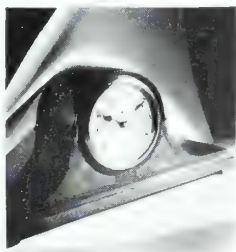
\$25.00

SILVERWOOD—Right—Panels of burled maple, hairwood and ebony. Height, 7 1/4"; width, 5 1/2"; depth, 2 3/4". Floating seconds disc.

\$18.50

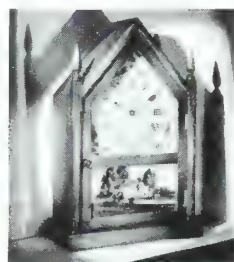
HAMILTON-SANGAMO

*Electric Clocks for every kind of current
..... for every purse*



JANFORD — Burled French walnut. Small mantel model. Height, 7"; width, 6"; depth, 3 1/4". Floating seconds disc. **\$15.00**

SOUTHWORTH — Brown mahogany. Small tambour. Height, 5 3/4"; width, 14"; depth, 2 3/4". Floating seconds disc. **\$14.50**



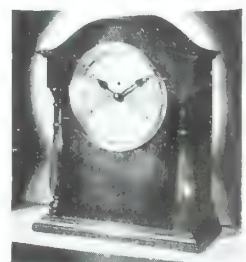
SHERBOURNE — Brown mahogany. Hand-painted panel and dial. Height, 14 1/4"; width, 9 1/2"; depth, 4 7/8". Floating seconds disc. **\$30.00**



SHREWSBURY — Brown mahogany. Large Gothic mantel model. Height, 11"; width, 9"; depth, 4 1/2". Floating seconds disc. **\$22.50**



STANWICK — Genuine imported Italian marble. Height, 5 7/8"; width, 7"; depth, 3 1/2". Floating seconds disc. **\$30.00**



SAYBROOK — Brown mahogany mantel model. Height, 8 1/2"; width, 6 1/4"; depth, 2 1/2". Floating seconds disc. **\$17.50**

Questions Readers Have Asked

(Continued from page 103)

A GARDENING friend of mine intends to plant her general collection of perennial seeds in an ordinary cold-frame early in the winter, with the expectation that they will come up extra soon in the spring and thus get a good start. The idea interests me, but I've never heard of its being done. What do you think?

J. T. B.

We have never tried such a plan as this but see no reason why it should not succeed. It is regularly done by growers of hardy rock plants and in all probability would apply as well to other perennial seeds. After all, it is merely idealizing the natural conditions under which perennials normally seed themselves. As applied to alpine plant seed, the system is as follows:

A finely prepared, rather sandy seed bed is made in the frame, well watered just at the beginning of winter, and the seeds sown in the ordinary way. After sowing, a light covering of dead leaves is scattered over the bed to protect it from direct sunlight, and then the sash is put on, but raised an inch at one end to provide a little ventilation. Thereafter, when snow threatens, the sash is removed so as to allow the flakes to fall into the frame, and then replaced. Germination begins very early—often around the first of March—and not a few of the plants will blossom springily before autumn.

At least as many see will come up, we believe, as from sowing at any other season.

KINDLY tell me where I can get information on bringing in sprouts of shrubs, trees, and when it is best done, how long it takes to bring them to blossom, at what temperature, and in water or water and sand? Suggestions for arrangement for Garden Club exhibits.

Where can I address the Garden Club of America?

S.

In answer to your letter requesting information on the care of shrub branches indoors, we are giving you the following instructions which we trust will be of assistance to you.

Bring the branches in after the first of the year, put them in water, and keep them in a sunny window, in room at ordinary temperature. It will take from ten days to three weeks for them to blossom.

For arrangements of garden club exhibits we suggest that you look up the following books: *Flower Art of Japan*, by Mary Averill, and *Flower Arrangement*, by Josiah Condor. If these are not satisfactory we would advise you to ask the Garden Club of America for their suggestions. They are at 59 Madison Avenue, New York City.

House & Garden's Bookshelf

AMERICAN PLANTS FOR AMERICAN GARDENS. By Edith A. Roberts and Elsa Rehmann. New York: The Macmillan Company.

THE title leads one to expect that the book will tell how to get from the woods native plants that can be made to grow in gardens or what American plants are most advantageously obtained from nurseries and how to care for them. But the volume's smallest terms are a deal tighter at the beginning: "A site of even an acre or less has many possibilities," while for the most part there are thoughts clustering around woods, bridle paths, trails, pastures or small clearings, valleys, streams, slopes and hills. And for one who can think in these terms it is a refreshing and genuinely delightful little book. It races with the reader through the myriad charms that Nature has for her lovers so fast that the breath is taken away. Yet the exhilaration comes not so much from speed as from quickness and intensity of observation.

In no other volume perhaps has there been put so fine an appreciation of the vegetative and floral richness of the hills and valleys of east-central America. Help is given toward attaining more nearly to the full all such enjoyment possible within one's own domains. There are groupings for the open field, so that upon the borders can be brought together all the small shrubs and out in the open all the herbaceous plants that are most at home in such surroundings. Similarly there is a chapter for the Juniper

hillside and one for the Gray Birch and respectively one for the Pines, the Oak Woods, the Beech-Maple-Hemlock woods, the Hemlock ravine, the stream-side, the pond, the bog and the seaside. The last chapter is a particularly good one for planning ground upon the Atlantic coast. And in each chapter there are exhaustive lists in addition to skillful suggestions about development and arrangement. Occasionally there is suggested the setting for the house and even for the building materials. But no space at all has been given to transplanting. The reader is left to make inferences from the nature and the habits of the plant found in their groups.

F. B. M.

MODERN FRENCH DECORATION. By Katharine Morrison Kahle, M.A. New York: G. P. Putnam's Sons.

ANY contribution to the literature of Modernistic Decoration is welcome. Records are all too scanty and the data which Katharine Kahle has added is of real value, because it is evident that her note book has been in constant use throughout the work. She has recorded, we are tempted to think by shorthand, just what Frenchmen themselves have to say of the work of their contemporaries. Such records are vital even if they are unassimilated by the writer.

We are given no very definite hook-up, as Frankl, for instance, has done to enable us to judge from a background of broad culture, the worth

(Continued on page 130)



WE CANNOT all have dream palaces for our abode . . . but every home may add a bit of charm and elegance here and there with these fascinating pieces of Roseville Pottery.

Voguish, modern, the new conceptions of Roseville craftsmen are distinguished by that little touch which defines so undeniably one's good taste.

And how exquisitely colored! Rich blendings of October's fairy tints. The brown and gold of frost-nipped leaves. The blue of the sky and the green of the sea. All mingling in a rare delightfulness.

The prices of genuine Roseville Pottery are so modest that no one need deny oneself the joy of owning pottery so alluring! There are many more pieces in this design besides those illustrated . . . vases, jars and bowls in various sizes and shapes. Other patterns and styles, too, which you will want to see. Ask for Roseville Pottery at leading gift shops and department stores.

Write and a copy of the interesting booklet, "Pottery" will be sent free.

THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio

ROSEVILLE POTTERY



WHITE HOUSE Installations

are the *De Luxe* Kitchen and Pantry Equipment
For Fine TOWN and COUNTRY HOMES

IN SPOTLESS white or attractive color. Made entirely of *steel*. Beautiful, efficient and permanent. Moisture-proof, insect-proof, fire-resisting. Absolutely sanitary. Quality construction thruout. Electric plate-warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks furnished. Write for green catalog. Among recent WHITE HOUSE Installations are:

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- John A. Hartford, Valhalla, New York
Mann & MacNeille, Architects
- Carll Tucker, Mt. Kisco, New York
Walker & Gillette, Architects
- Frank V. DuPont, Wilmington, Del.
C. A. Hope, Architect
- Irene DuPont, Wilmington, Del.
Albert H. Spahr, Architect
- T. Coleman DuPont, Cambridge, Md.
C. A. Hope, Architect
- J. Scott Parrish, Richmond, Va.
W. L. Bottomley, Architect
- Miss A. Gerry, Lake Delaware, N. Y.
Cram & Ferguson, Architects
- George C. Fisher, W. A. Fisher,
A. J. Fisher, Ed. F. Fisher,
Detroit, Michigan
Richard H. Marr, Architect
- S. Z. Mitchell, Brookville, L. I.
Jas. W. O'Connor, Architect
- H. T. Parson, 1071 Fifth Ave., N. Y.
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Lewis Bowman, Architect
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Addison Mizner, Architect

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Marion Sims Wyeth, Architect

Wm. T. Hyde, Cooperstown, N. Y.
Alfred Hopkins, Architect

F. Ambrose Clark, Cooperstown, N. Y.
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Assoc. Architects
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JANES & KIRTLAND, INC.

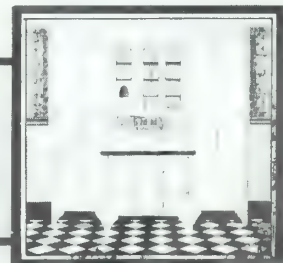
101 Park Avenue

Established 1840

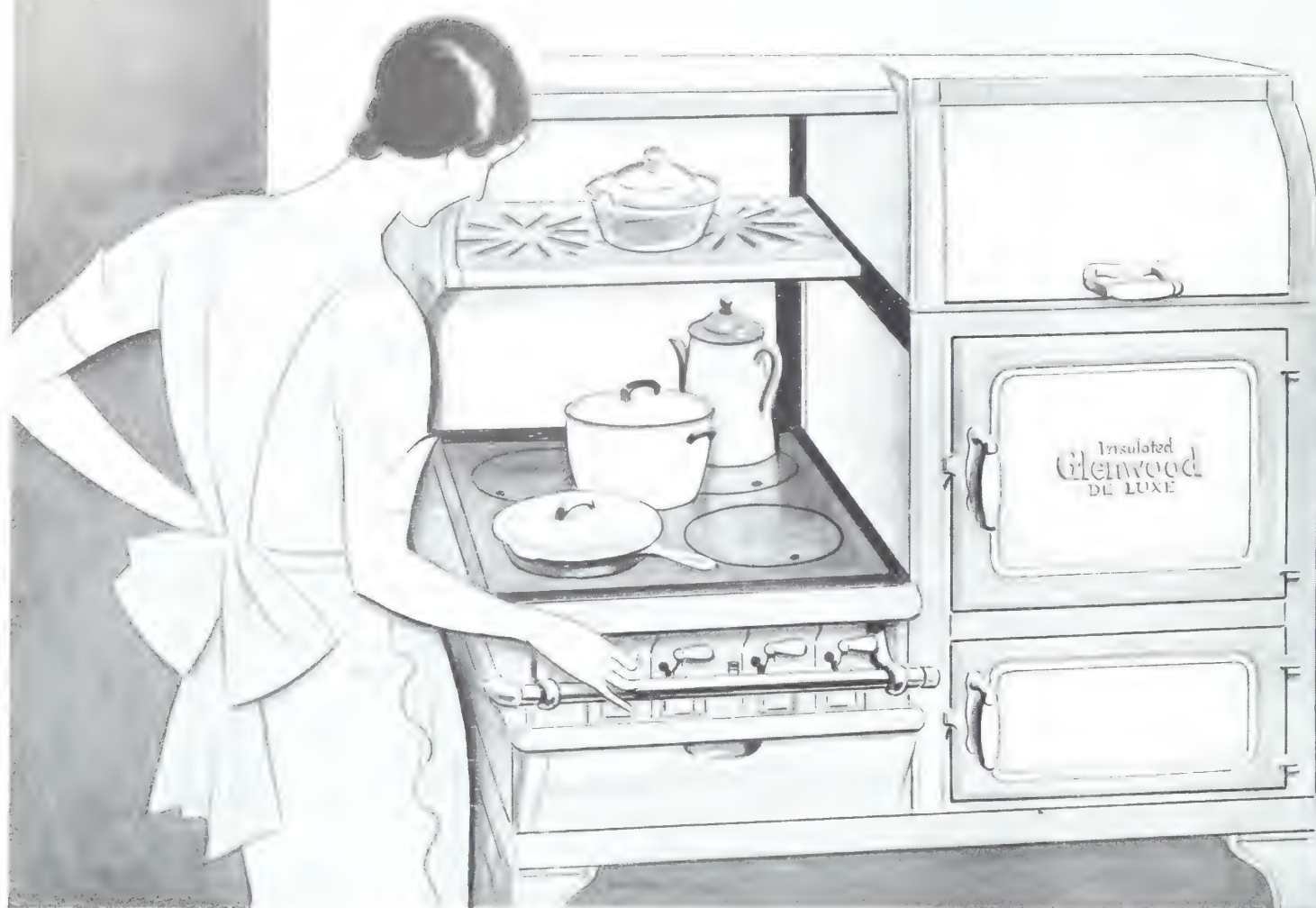
New York City

The **WHITE HOUSE** *Line*
is made of Steel

You can also have WHITE HOUSE stand-
ard kitchen dressers, side units, broom
closets, sink units and storage closets.
Carried in stock for immediate delivery.
If your dealer does not carry them, write
for green booklet.



Greater Convenience



An enclosed top . . . level and smooth and it's all clear cooking space

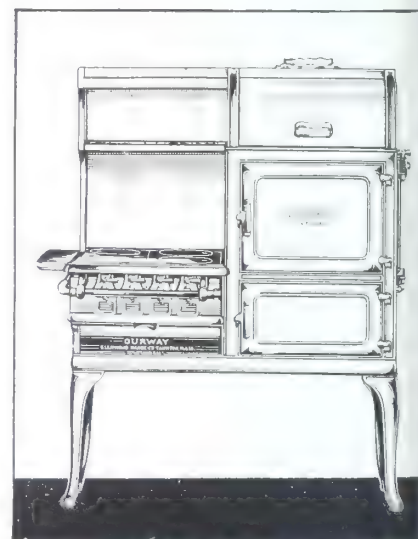
EVERY square inch of the enclosed top of this Insulated Glenwood De Luxe gas range is usable as cooking space. Its smooth, level surface is as easy to move things on as a kitchen table.

Notice, too, the three additional spaces on the shelf above. These are kept hot enough to boil simply by utilizing heat from below which is ordinarily wasted.

The oven is completely insulated to make less gas do more, and do it *better*, than you could expect of a less up-to-date range.

Both the correct temperature and the exact length of time for your oven cooking are taken care of by two Glenwood automatic controls—the AutomatiCook and the new Time Control—in order that you may be able to leave your cooking and go and come as you please.

Ask them to show you this Model SN118 Insulated Glenwood at the office of your local gas company. Or simply return the coupon below for further information—especially if you live beyond the city gas mains.



Insulated Glenwood SN118

Insulated Glenwood Gas Ranges De Luxe

Consolidated Gas Company of New York
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And all Offices of Public Service Electric and Gas Co. of New Jersey

Glenwood Range Co., Taunton, Mass.
Please send me complete information about the SN118 Insulated Glenwood.

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Check here ☐ if you would like to know about Pyrofax Gas for your country home.



These boxed sets make gifts of real distinction

WAMSUTTA PERCALE sheets and pillow cases make just the kind of gift that people recognize as being unmistakably nice and thoughtful. They're so beautifully fine and smooth to the touch, and so lovely looking in their ribbon-hinged green and gold boxes. And they're such satisfactory things to fill the gaps in almost anyone's linen closet or to furnish a guest-room bed in smooth, luxurious comfort for years to come.

The special Christmas sets of Wamsutta Percale are made up with either two sheets and two pillow cases in a box or simply a pair of pillow cases. But you have your choice of seven pastel colors, ColorWoven borders, or hand embroidery to make every set different if you want to.

You'll find you can check off a surprising lot of names on your Christmas list with Wamsutta Percale sets, quite reasonably, from your point of view, and quite delightfully from theirs. For making a gift selection of Wamsutta Percale sheets and pillow cases, a wide variety of

styles awaits your choice at your favorite department store.

WAMSUTTA MILLS, *Founded 1846*
New Bedford, Mass.
NEW YORK SALES OFFICE
40 Worth Street

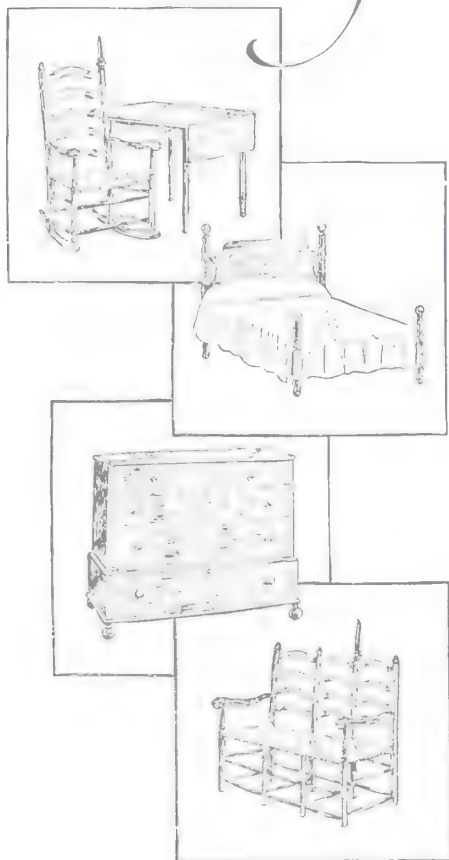


WAMSUTTA PERCALE

SHEETS & PILLOW CASES



To be treasured/ among their choicest possessions.



There is no prouder gift for a distinctive home than New England's celebrated colonial furniture. Simple and historic in design, it is a mark of good taste which will endure for generations to come.

And here, in the heart of old New England, descendants of the early craftsmen are still cutting the same hardwoods from the same hillsides, and fashioning them into authentic reproductions of the now priceless originals.

Here is the gift which is always acceptable — a constant reminder of your thoughtfulness for the years to come.

Of course you will want the booklet "The Beauty Secret of a Colonial Home" published through the courtesy of two of New England's oldest furniture makers. It gives helpful decorating ideas and completely describes these beautiful New England pieces; so distinctly colonial, yet so reasonable in price. It can be obtained, without cost, by mailing the coupon below.

These "Candleback" chairs with quaint candlestick and pretty red candle perched on the chair back are completely described in this booklet. Their lightness and grace make them especially suited for bridge and other impromptu affairs.

Sprague & Carleton
Incorporated
"CANDLEBACK" CHAIRS
KEENE, N. H.

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Brothers' Furniture Company
EARLY AMERICAN FURNITURE
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P. O. Box 1574, Springfield, Mass.

☐ Please send free Booklet "The Beauty Secret of a Colonial Home" ☐ Please advise where I can purchase.

Name _____ Address _____





Zenitherm's contribution to the fine Residence — the FLOOR



THIS beautiful interior, like many of America's finest homes, has, as a *decorative basis*, a floor of Zenitherm.

It is a French Music Room in an attractively remodelled farm house and the credit is due to the architect, Mr. William Lawrence Bottomley, of New York, for the ingenious way in which he has maintained the French feeling, yet has "tied in" this beautiful, formal room with the simple Colonial character of the main house.

In accomplishing such "decorative unions" Zenitherm proves of particular value.

Zenitherm resembles some rare Italian marble and its versatile color range and special properties give the architect and decorator exceptional latitude in the creation of patterns and color schemes.

While Zenitherm looks and wears like marble, it has none of the coldness or hardness of quarried stone and being a fabricated material, it can be sawed, nailed and worked like wood.

Zenitherm may be used indoors or *out*. Age and weathering only serve to toughen and add to its durability. Soap and water keep it spotlessly clean!

Many of America's finest homes, apartments, clubs, offices and public buildings are both walled and floored with Zenitherm. May we send you descriptive literature?

M. G. H. Arnold
CHAIRMAN

This Zenitherm floor is composed of special large-sized, diamond-shaped blocks in black with 3" x 4" gold inserts at the corner intersections, and an 8 1/2" black border. The entire floor combination forms a correct and attractive decorative basis for the Peixotto murals, the silver frieze, the black glass pilasters, the silver and black ceiling frets, and the beautiful silver chandelier.



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(For Walls and Floors)

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PHILADELPHIA ❖ CHICAGO ❖ BOSTON ❖ SAN FRANCISCO ❖ DETROIT

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REPLICA FROM HOENICHT COLLECTION

ART STONE MANTELS are available in a variety of designs from those reflecting simple dignity and beauty to others most elegant and ornate, yet consistent with good taste. Whatever the period of your interior, there is an Art Stone Mantel to harmonize with and richly accent the type of decoration.

Specified by foremost architects and decorators because of their attractive designs, fine texture, lasting durability, and modest cost.

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In All Periods

LOUIS GEIB ARTHUR P. WINDOLPH
JACOBSON MANTEL & ORNAMENT CO.
322 East 44th Street New York, N. Y.

House & Garden's Bookshelf

(Continued from page 126)

or to-day's actual accomplishment, but we are given 27 illustrations from which to say: "we like it," or "we don't." This after all is the crucial test of work in the modernistic mode.

The title "Modern French Decoration" is possibly a little misleading, for even in France modernistic art and ornament is very far indeed from occupying the whole modern field. Tradition is still holding first place among luxurious furnishings wherever found. Comparatively few modernist converts have an opportunity to work in the most costly materials. The smart set is still their chief client, and the smart set is fickle always.

The book gains its chief importance from the fact that France, long a laggard in the field of modernistic decoration, is now definitely in the lead, and it is Paris that the fashionable world. What Paris is doing can be gained from this book. Everyone will want it.

G. G. G.

MYTHS AND LEGENDS OF FLOWERS, TREES, FRUITS AND PLANTS. By Charles M. Skinner. Philadelphia: J. B. Lippincott Company.

IT is the well-garmented fruit of an amount of reading and study that is amazing, presented modestly, charmingly and gracefully. Not to every topic, to be sure, have been given so many as the twenty-eight pages that are devoted to the Queen of flowers, but concerning each of the seventy-five other trees, plants, flowers or flower groups also are told the stories that have clustered about them in various lands. The Cross or Redbud alone, it seems, of all that can be thought of as having place in a book like this, has been slighted, though a legend about Judas hanging himself upon a Poplar is found and the Dog-Rose is mentioned as one of the many trees to be avoided.

The legends and fables are set forth as illuminative of the mental processes of unschooled men, for poetry was native speech to the savage: "his vocabulary was allegorical—a humanization of the skies, sunsets, the storms, the flowers." Thus are explained, too, the names: Bad fairies, a certain bloomer to the fox that he might put them on his toes to soften his tread when he prowled among the roosts, while the mottlings of the petals mark where in a threatening manner the elves had placed their fingers to denote the baneful juices secreted by *Digitalis*. Oftener, however, it was supposed that Nature showed in the plant what human ill it was intended to cure; the doctrine of signification comes to the fore at many points in the book. To the student of language and of literature Mr. Skinner has done a great kindness in associating the various ideas that attach themselves to "Hazel." Its name is connected with "hazy" and mystery in general is shown to underlie the word in all its various connotations, including introduction to a college at the hands of fellow students.

Art in various forms has many backgrounds which the book illumines, even in such a notable work as Raphael's

Madonna of the Chair. And so to all readers of nearly all classes even to those who like to read most stories, this delightful and scholarly work appeals;—what is recorded about the humble and sometimes glorified herb the Look, in between the Laurel and the Lily is good reading for both the student of history and the "bookworm" and for the general reader.

F. R. M.

MODERN DECORATIVE ART. By Maurice S. R. Adams. Philadelphia: J. B. Lippincott Co.

ANOTHER book on Modernism in the home, and a practical book at that, written by a man who styles himself "Designer and Craftsman" and splendidly illustrated!

The text of the book is for the beginner. We can safely say one need no knowledge of anything but the English language to understand perfectly just what the writer says. There is no obscurity, no Einstein-like expressions to mystify the uninitiated, but perfect clarity. The writer knows so much that he is not afraid to tell something of what he knows. Of course it is a bit too simple and didactic to make interesting reading and there are lots of things with which we must disagree.

But the writer makes out a good case for Modernism in the whole house. "The best home is where the house itself, its decorations and its furniture are designed together relatively as a whole," he announces and proceeds to illustrate and describe just such houses. Of furniture he says:

"The sequence of our designs has been in close association with the use of burr walnut. For effective display richly figured wood veneer must be used over wide unbroken surfaces. To emphasize and extend this principle, mouldings of every kind became gradually eliminated, and free curved surfaces were used wherever possible. Sharp corners gave place to rounded forms so that the main faces blend one into the other without the abruptness of a sharp angle. Our later productions have a marked feeling of rhythm. Beauty of line and form exactly proportioned find expression by thus employing the richest and most gloriously figured walnut procurable. The result arises from careful selection. Hence the splendid quality insured."

He then proceeds to describe his revolutionary methods of construction which he claims have "changed the character of all furniture designing."

The illustrations are splendid and altogether practical for the student, decorator, or cabinet-maker. They include "A series of two hundred examples of interior decoration, furniture, lighting fittings and other ornamental features."

A glance at the book's contents does not promise more than it performs: "Foreword, First Considerations, The Furniture, A London Flat, The Hall, The Dining Room, Dining Room Furniture, The Living Room, Living Room Furniture, The Drawing Room, Modern Pottery and China, The Li-

(Continued on page 152)

SALUBRA

A NEW TEXTURE

*Which gives warmth and
softness to the walls*

IF YOU would like for your rooms a background of luxurious richness which is the very essence of beauty, you will find Salubra "most interesting"!

Salubra wall coverings offer you not only a wealth of fascinating designs and color schemes, but a new and richly beautiful texture which gives depth and character to color and design—warmth and softness to the walls.

The inspiration for Salubra's lovely patterns (and there are over 2000 of them) comes from such active style centers as Paris, Berlin and Vienna—and many of these designs are produced under the direction of that famous organization of Continental artists, the Wiener Werkstaette.

In appearance and performance Salubra is entirely different from ordinary wall-papers. Its luxurious texture is due to Salubra's special technique of applying artists' fine oil colors on parchment paper.

Besides imparting unusual beauty, these materials make Salubra fadeless and washable! Salubra never needs to be replaced because walls are spotted or soiled. Scrubbed with ordinary soap and water, Salubra can, at any time, be made fresh and as beautiful as the day it was new—because Salubra is absolutely fadeless.

Ask your architect or interior decorator about Salubra—"the permanent wall decoration"—or write us direct.

FREDERIC BLANK & CO.,
230 Park Ave., New York, N. Y.,
or 24 N. Wabash Ave., Chicago, Ill.

Salubra
REG. U. S. PAT. OFF.
WON'T FADE WILL WASH

Salubra Pattern No. 30510 lends height to a low ceilinged room by the use of rising curves in French blue, tanager, and white. Modern in motif, on a background of grey tan, this is but one of hundreds of beautiful patterns designed to harmonize with every type of interior, Period or Modern.

The Location Of A Home Site

(Continued from page 66)

other factor frequently overlooked in locating a home in a new community. Many rural or suburban municipalities have refuse collection and disposal services only at a stated fee per month.

Fire protection is a feature quite often ignored in studying the prospective site of a home. Various communities are classified by the underwriters as to their general fire risk. For your own peace of mind learn how your town rates in this respect and then also consider what increase in insurance fees you will have to pay in such a locality.

If your family is one whose members appreciate and love beauty, your preliminary study of the new community will include the town's location from a picturesque and artistic viewpoint, even as the particular site of your new home will include a consideration of the views and prospects to be obtained from the windows of various rooms. The site of the house must be considered not alone from the viewpoint of one who approaches it, but also from the viewpoint of those living within.

Having decided upon the desirability of the community, as a whole, for your home site the more usual problems of the particular location arise. The direction of location on a north or a south or on an east and west street is always present as is also that of which end of the street.

If a garden is anticipated, the contour of the land must be considered, whether it be flat or sloping, and the soil must be tested to give some understanding of the expense to be considered in establishing a garden. The cost of the landscaping will depend largely upon this and also on the trees already located at the site.

A prospective home builder that I met some time ago had not decided definitely on a location but, as a starting point, was determined upon one thing: Her lot must be on an east- and west-bound street and on the west side of the thoroughfare offering most frequent transportation. This she desired in order that the various members of the family who went to office or school each day might go toward the rising sun in the morning and be able to breathe sweet air as they plodded home-

words during the short days of the year.

However, the person who drives many miles to and from business each day will wish a different geographical arrangement of house and office. There are few things more fatiguing than driving a car into the slanting rays of the sun and to precede a busy day with such a strain, or to add such an annoyance to the sum total of a day's problems is unwise. Many real estate dealers have had occasion to learn of this situation, but few prospective buyers list it in the considerations to receive attention when they select their home.

There are many other details that should be investigated when one attempts to select a permanent home site. Few things can be more annoying than a town overrun with tramp dogs and yet there are localities where such a problem is not considered at all. In certain towns help for house or garden work during stated seasons of the year may be readily obtained and yet during other times it may be impossible to obtain labor by the day or hour. This problem alone in a small locality varies greatly from the large cities where help is always shifting and usually to be secured.

Within the last dozen years, I have twice faced the problem of establishing a home in a new community. In the first instance the locality was practically selected by unusual circumstances. However, it was at once evident that it would not be permanently satisfactory because of various conditions and because the future program of paving, roads, civic improvements, sewers, schools, etc., made a tremendous difference between actual cost and the budget allowance for home ownership and maintenance.

The second location has proven more satisfactory and yet it has presented innumerable problems of adjustment due to the fact that in spite of my experience in designing other peoples' homes, I had not analyzed my own detailed needs and characteristics. Were I again to locate in a new community, I would attempt to foresee the problems, unexpected costs, etc., by checking the details in some such logical outline as the one that has been developed on page 134 of this issue.

Permanent Model Rooms

(Continued from page 108)

chintz and hung to the floor. The painted furniture, flower prints, and accessories are all in keeping with the decorative character of the background. Here the floor of American white oak is laid in an interesting parquet design.

In addition to the inspiration it offers to anyone planning redecorating this fall, an exhibition of this comprehensive kind is of unusual educational value to both the layman and student of interior decoration. An opportunity to view twenty-one rooms furnished in accordance with the great decorative periods of history does not come often; it enables one not only to see the proper furniture, curtain and

furniture fabrics and accessories of the various periods in question, but it also makes possible a study of the characteristic architectural backgrounds which go with each era—a feature that is not always taken into consideration by the decorator.

The floors in the various rooms should also be carefully inspected as in every case the flooring is in key with the period of decoration the room represents, actual materials being used in every instance. This feature alone would be worth a visit to the exhibition. Finally, there are pictures and a variety of accessories to add the final note of livableness to the numerous schemes.

Vivid... modern...colorful ...new MILLER KITCHEN CLOCKS

COLORFUL kitchens. Colorful accessories, and now... colorful clocks! Not just ordinary clocks painted in bright colors to seem new. But an entirely fresh idea!... Clocks completely *re-styled* to match the mood of today's smart kitchens and tinted to harmonize with the favored color schemes.

Of gleaming porcelain. Some in solid pastels... others in delightful "cretonne" patterns... all designed by the celebrated decorator, Alfred Helmut Sander. Each model more captivating than the last and so easy to keep fresh and clean! A damp cloth removes stains and steam and leaves the shining porcelain bright as new!

Just the Thing for Gifts!

MILLER Kitchen Clocks make charming gifts for they are as dependable as they are smart! With either the 8-day lever movement (which does away with the "pendulum nuisance") or the new electric movement (which need never be wound or regulated) MILLER Clocks are impressively true to their fine traditions of service. Available at your favorite department store, jeweler's or house furnishings shop. 8-day movements, \$3.50 to \$6.00. Electric movements, \$9.70 to \$11.00.

FREE BOOKLET—Beautifully illustrated and entitled "*Striking the Final Note in Kitchen Color Harmony*"... mailed to you, upon request.

IRVING MILLER & CO.
1150 Broadway New York, N. Y.



\$11.00

MANSION—Electric movement; Appears to be standing on its own shell. Fits flush to the wall. Green, yellow or blue porcelain. 9 1/2" high



CONSOL—Fits flush to the wall. 8-day movement. Green, blue or yellow porcelain. 9 1/2" high. \$6.00



CENTURY—Modern design. 8-day movement. Yellow, blue or green porcelain. 9 1/2" square. \$5.25



CRETONE—Electric movement. Yellow porcelain case sprayed with blue and green flowers. 9" high. \$9.50

So dainty are these tinted clocks, now, no one considers them aptly suited for color harmony in the kitchen, but a few minutes of the final note of the room.



charming residence of the Norman type, completely equipped with Sargent Hardware, O. Eugene Adams, architect, Baltimore, Md.



A floor of random width oak, harmonizing paneling, draperies, furnishings, and Sargent Hardware — with such elements are made such attractive interiors as the above.

This design of Sargent Hardware is particularly appropriate. The Dubarry and Anjou patterns are in perfect keeping with the Norman architecture and decoration.

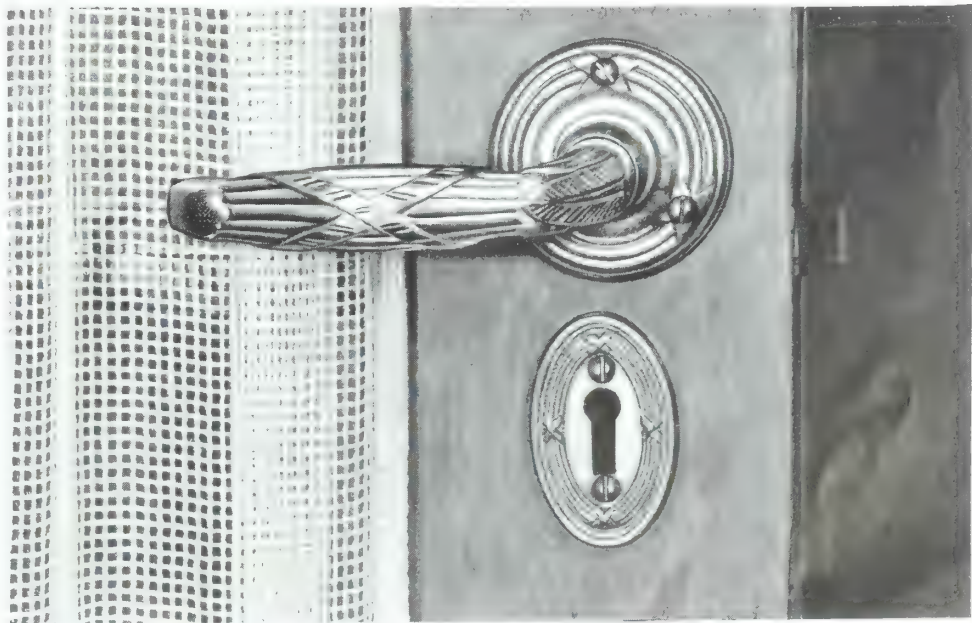
TO HELP BRING YOUR HOME UP TO EXPECTATIONS . . .

IT IS hard to say that any one style of architecture is more attractive than another. This is merely a matter of taste. Today in every field outstanding work is being done by our residential architects. The highest standards of present-day living, luxurious comforts and conveniences, individual whims of owners — all are masterfully brought together in homes that hold to the best influences of the English, French, Spanish, or Colonial builders.

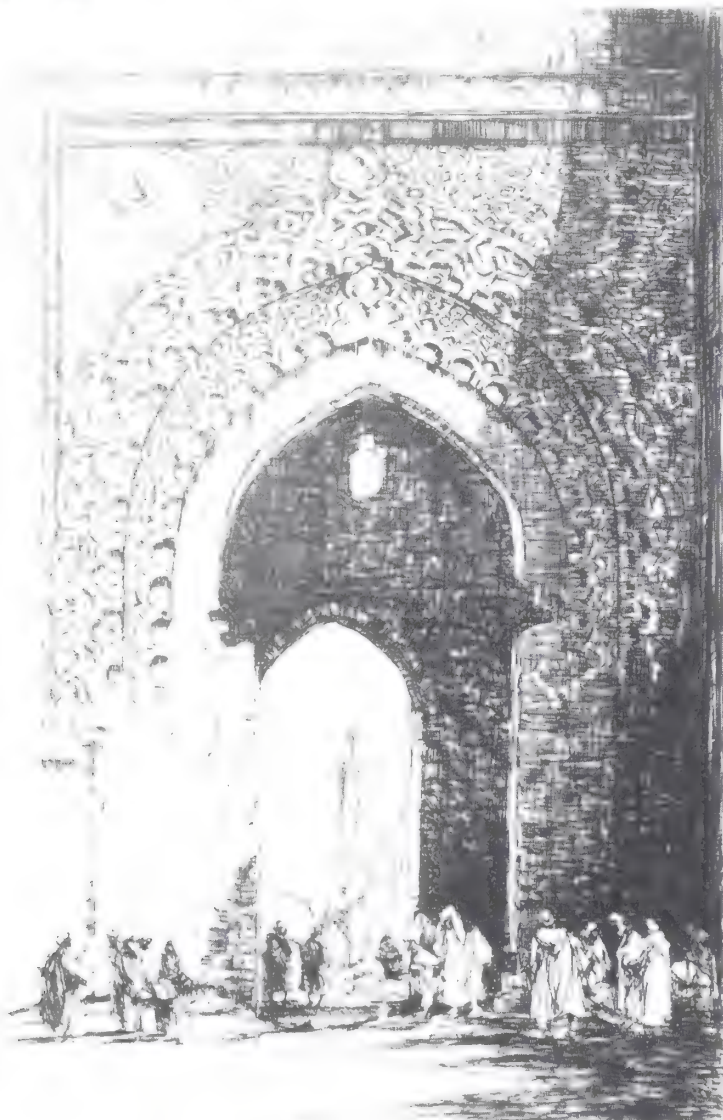
Sargent Hardware is of distinct assistance to architect or builder in completing a structure of superior quality and in attaining the desired atmosphere of decoration. The superior quality of Sargent Hardware cannot be questioned. Of solid brass or bronze, it is remarkably durable. Its operation is completely satisfying. And in design, Sargent offers door handles, locks, knobs, knockers that reproduce authentically the best trends of every period — the dainty beauty of the Louis', the charm of the Adam Brothers, the rugged strength of early-American wrought iron.

Whether the home you are planning is large or small, no matter what its type, Sargent Hardware will help you bring it up to your expectations. Write for our illustrated booklet, "Hardware for Utility and Ornamentation." Sargent & Company, 31 Water Street, New Haven, Connecticut.

SARGENT LOCKS & HARDWARE



Three ^{30-DAY} Mediterranean Morocco-Riviera Cruises The Continental's Winter Playground



ETCHING OF THE CHELLAH, RABAT BY W. DOUGLAS MACLEOD

THIRTY-DAY "Mediterranean-Sahara-Riviera Cruise" with live young moderns, off for the sun by the South Atlantic... circling the azure sea at its smartest... eight ports » » Not a dull moment, the "France" starts her gayety with her engines... Casablanca for a Moroccan interlude, Oasis, Sultan's paradise, the winter capital of modern sun-worshippers... gay Algiers and the Garden of Allah... Italy at its loveliest... the Riviera and Roman France when the sky that arched over the Caesars is blue with the first spring days » » The freedom of independent travel with unlimited stopovers, or return via Havre or Plymouth... a ship that is the last word in luxury and chic.

"France", January 10, February 14, March 20

"Barbary Land Cruises" through Morocco, Algeria and Tunisia... a fleet of high-powered motor cars... 57-day itinerary \$1750; 13-day itinerary \$200.

Sixteen-day West Indies Cruise by "Lafayette", December 20 to January 5

French Line

Information from any authorized French Line Agent or write direct to 19 State St., New York City

Factors Relating To A Home Site

The various considerations taken up in Miss Emily Butterfield's article on page 66, having to do with the proper selection of a home site, are here given in list form so that prospective home builders or purchasers may go about checking advantages and disadvantages of site in a methodical fashion.

HEALTH

1. Water Supply
 - A. Purity
 - B. Quantity
 - C. Content of iron, etc., and loss thus involved
2. Sewerage
 - A. Depth
 - B. Size
 - C. Location
 - D. Disposition of rain water
 - E. Septic tanks—required or not
3. Physician
 - A. Office equipment, services, etc.
4. Dentist
 - A. Scope of work, etc.
5. Hospital
 - A. Accessibility, ambulance service
6. Drug Store
 - A. Type, etc.

NECESSITIES AND CONVENIENCES

1. Gas And Electric Service
 - A. Rates
 - B. Substitutes, if either is not supplied
2. Fuel
 - A. Prices
3. Ice
 - A. Quality
 - B. Price
 - C. Service, frequency, etc.
4. Refuse Disposal
 - A. Cost
 - B. Frequency
5. Fire Protection And Insurance
 - A. Classification of community by Underwriters
 - B. Insurance rates
6. Help
 - A. By the week
 - I. Type, colored, English speaking, etc.
 - II. Wages
 - B. By day—for laundry, chores, etc.
 - I. Type
 - II. Wages
7. Transportation
 - A. Convenience as to direction
 - B. Frequency of car or bus service
 - C. Cost of transportation
 - D. Comfort of transportation
 - E. Garage service for family or personal car.
 - I. Efficiency
 - II. Locality

III. Courtesy

- F. Orientation of drive to office, etc.

EDUCATIONAL, SOCIAL, RECREATIONAL

1. Schools
 - A. Required grades
 - B. University rating
 - C. Desired subjects offered
 - D. Athletic advantages
 - E. Social privileges
2. Churches
 - A. Denominational preferences or satisfactory substitute
 - B. Housing for church and church school
 - I. Comfortable
 - II. Sanitary
 - III. Attractive
 - C. Social Life of the Church as a factor
 - I. For children
 - II. For adults
3. Interests and Social Contacts
 - A. Community features
 - I. Library
 - II. Theatres, lectures, etc.
 - B. Clubs
 - I. Noon lunch clubs
 - II. Women's Club and membership limitations
 - III. Specialized clubs: Audubon Music, Bridge, etc.
 - IV. Exercise or recreational clubs, golf, swimming, etc.

BEAUTY AND COMFORT

1. Community's natural beauty and location
2. Cleanliness of town (Community house keeping)
3. Approach to home site
4. Views and prospects from proposed home
5. Garden
 - A. Exposure
 - B. Contour
 - C. Soil
 - D. Original equipment, trees, shrubs, etc.
6. Civic policy regarding stray dogs, cats, etc.
7. Outstanding and unusual characteristics
 - A. Good
 - B. Bad



THE LINCOLN



THE BRUNN BROUGHAM

It wears the beauty of high craftsmanship

THE CLEAR beauty of a perfect mechanism gives to the Lincoln its first distinction. Added to that, and enhancing it, is a beauty of motor car design so free and clean that the very appearance of the Lincoln stands symbol for its strength and fleetness.

For here is an automobile which affords its owners as exhilarating a command over space and time as a motor car can give. And as they drive it, they discover for themselves how well and to what exacting standards it is made—with unhurried accuracy, from materials of proven excellence, in one of the famous precision plants of the world.

The beauty of the Lincoln goes as deep as the innermost parts of the motor . . . it is part of the steel of the chassis . . . it is in the sleek contours of bodies designed by the country's foremost custom coachmakers. This is the open secret of the Lincoln's unmistakable style. . . . Its rightness of line is directly expressive of the inner rightness of a mechanism able to meet every demand that can be put upon a motor car on country roads and in city traffic.

Lincoln motor cars can be purchased for as little as \$4200, f. o. b. Detroit. This price includes full equipment.

NOW... moist air [HUMIDITY]

for every radiator-heated home...!

AS LOW AS

\$150

F.O.B. FACTORY

Inst. & Del. or Extra

Easy payments if desired!

*Ingenious invention
banishes dry winter air » » » »
the cause of discomfort, colds,
and cracked furniture!*

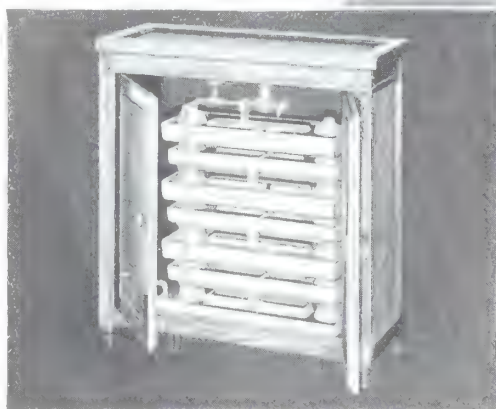
FOR years engineers have tried to overcome winter dryness in the home. At last they have succeeded; the Doherty-Brehm Radiator Humidifier is the first and only successful low-priced humidifier. Automatic, silent, constant, it supplies the correct amount of moisture to the air in any home equipped with radiator heat—steam, hot water, or vapor.

Essential for health and comfort

Into America's finest homes it is bringing the breath of spring all through the months of winter. Fresh, moist air in every room; no dry, hot air to invite colds, bronchitis, and other winter ills; to wilt plants and flowers; to crack and blemish furniture, floors, and woodwork.

One Humidifier sufficient for average home

To provide this comfortable and healthful atmosphere, the Doherty-Brehm Radiator Humidifier evaporates just the right amount of water in the home—1 to 100 gallons a day, as may be needed! Positive automatic control; no moving parts to get out of order. No noise or steam. There is a size and type for every home heated with radiators. *One of these humidifying radiators cen-*



*trally located will properly moisten the air
in an entire house or individual apartment.*

Beautiful cabinets— Easy installation

Doherty-Brehm Radiator Humidifiers are enclosed in pleasing cabinets in many finishes to harmonize with any interior decoration. Each is both a heating and humidifying unit, simply and quickly installed, and maintained without cost, trouble, or attention.

Masters have produced beautiful cabinets for the Doherty-Brehm. Also in metal cabinets and for wall reception. In metal cabinets, \$150 to \$245. In wood cabinets, \$245 to \$340; f. o. b. factory, installation extra.

Easy payments on the CRANE Budget Plan

The Doherty-Brehm Radiator Humidifier is sold by **CRANE** through dependable heating and plumbing contractors everywhere. You can buy it under the Crane Budget Plan and pay **only 10% down, the rest in small monthly payments**. Call in your nearby heating and plumbing contractor and tell him to equip your home now.

MAIL THIS COUPON FOR FACTS:



DOHERTY-BREHM CO.
333 North Michigan Ave., Chicago, Ill.
Please send your instructive booklet about humidity and the Doherty-Brehm Radiator Humidifier.

I have rooms in my house
I have hot water..... vapor
..... heat.

Name.....

Address.....

DOHERTY
• BREHM •

HUMIDIFIER



© 1930—N. S. W. M. Co. . . . Interior Decorations: Courtesy, Nancy McClelland, Inc.

IT isn't so easy to tell the story of North Star Blankets. If you keep to the truth you simply must use superlatives, since everything that goes into their making is superlatively fine. Way back, in the days of the Civil War, the founders of the North Star Woolen Mill thought that was the way to make blankets, started doing it, and have been undeviatingly at it in this way ever since. What do we now have? A line of

*"Sleep under
the North Star"*

blankets of surpassing loveliness for every possible use to which a blanket may be put. Yes, they are truly very, very beautiful.

Sizes—(Single and double) from smallest crib, 32" x 42", to extra large, 90" x 108".
Whites—The whitest of whites, plain or bordered. *Colors*—Loveliest of the pastels, duo-tones, two tones, plaids and solids. *Purity*—Absolute, both as to wool and dyes. *Weights*—All, from lightest summer to heaviest winter.
How to Buy—Insist on blankets with North Star Label.

NORTH STAR WOOLEN MILL COMPANY, MINNEAPOLIS, MINNEOTA,
DEPT. H. 2

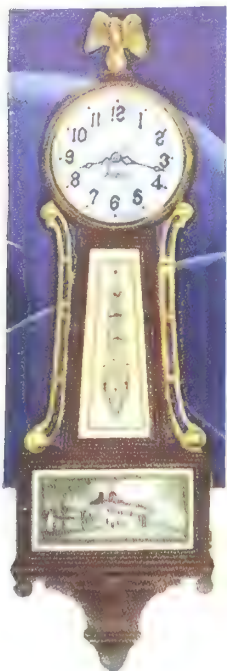
Please forward, post prepaid, copy of your new
North Star Blanket Catalogue in Full Color.

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CITY.....STATE.....



NORTH STAR
PUREST WOOL
Blankets

ELECTRIC CLOCKS—"faithful as the earth on its orbit . . . true as the stars in their courses"



ANNAPOLIS electric banjo clock, with hour and half-hour strike and full Westminster chimes. Solid mahogany, antique finish. Panels of lovely, subtle coloring. Raised numerals; ornate hands; sweep-second hand and *Automatic Control*★. Height, 27 in. \$55
With hour and half-hour strike, without chimes . . . \$45



The New Haven Clock Company, in collaboration with Westinghouse Electric & Manufacturing Company, presents the truly scientific Electric Clocks—magnificent models with full Westminster chimes and beautiful, accurate timepieces that you never need to wind.

THE first created clock was the earth on which we live. Throughout recorded history our globe's exact 24-hour daily rotation has remained the master clock whose accuracy all man-made clocks have striven to duplicate. But not until the perfection of the electric clock could science claim its marvelously close approach to the regularity of earth rotation. And it is in the modern New Haven Westinghouse Electric Clocks that electric timekeeping in its finest dependability comes to the home. These superb electric clocks are the achievement of two great old American companies—the New Haven Clock Company, in exclusive collaboration with the Westinghouse Electric & Mfg. Co. These new clocks are motivated by a tiny, sub-synchronous, self-starting motor of low speed, ensuring quiet operation and long life.

You will find these clocks a joy in your home! You can bid good-bye to bothersome winding, for after you merely plug the clock in, and it has been started, long years of "true-as-the-stars" timekeeping have begun.

Especially lovely are the electric chime clocks whose pure, silvery notes intone each quarter-hour like the "music of the spheres". The full Westminster chimes are self-adjusting with any movement of the hands, and their soft, liquid resonance is unmarred by metallic sounds. See these new and finer electric clocks now at Authorized Dealers'!

THE NEW HAVEN CLOCK CO.
NEW HAVEN, CONNECTICUT
makers of fine clocks for more than five generations



VESPER tambour electric clock, with hour and half-hour strike and full Westminster chimes. Case of solid mahogany with raised panel. 5 1/2-inch dial; raised numerals; large-sweep second hand. Has the wonderful *Automatic Control*★. Width, 20 1/4 inches . . . \$55

ELECTRIC ARTLARM (right) has beauty that lifts it out of the class of old-style "alarm clocks". Dutiful in the bedroom; beautiful in any room. A real electric alarm clock that you never need to wind. You merely set the alarm and a musically toned concealed bell wakes you. Molded case, attractive mahogany shade. Height, 5 1/2 inches. \$7.95
With radium dial, \$9.45

★Important—All New Haven-Westinghouse Electric Clocks (except the Electric Artlarm) have a new invention that makes for unprecedented timekeeping dependability; this is the *Automatic Control*, a simple, remarkable device that minimizes time-error from current interruptions. These clocks are regularly furnished for 60-cycle, 110-120-volt alternating current.



CLOISTER upright electric clock of rich Gothic design, with hour and half-hour strike and full Westminster chimes. Aristocratic case, antique-finished solid mahogany with raised panels. With raised numerals; large-sweep second hand; beveled convex crystal and *Automatic Control*★. Height, 14 1/2 inches. \$75

MONTCALM (top) upright Doric clock, with hour and half-hour strike and full Westminster chimes. Solid mahogany, raised panel. Raised numerals; *Automatic Control*★; convex crystal; sweep second-hand. Height, 11 1/4 inches . . . \$40
With hour and half-hour strike, without chimes . . . \$30



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NEW HAVEN-WESTINGHOUSE ELECTRIC CLOCKS

BARGAIN DAYS

for building or remodeling



*Send for new photographs of
interesting Creo-Dipt houses*

IF YOU WANT TO BUILD a new house, or remodel the one you're in, now's your chance.

It's a buyer's market. Materials are cheap, labor is plentiful. A home of your own is just about the best investment you can make. Especially a home with Creo-Dipt Stained Shingles on the roof and side-walls.

Creo-Dipts not only make a house more attractive; they actually pay for themselves in 5 to 7 years!

Red cedar, a natural insulator, cuts down fuel costs. The new Creo-Dipts are made only from selected red cedar . . . stained and finished by a patented Creo-Dipt process that forces preserving oils and the greatest possible amount of color deep into the wood. These new Creo-Dipts will last fully twice as long as ordinary stained shingles.

If you own your home now, you can lay Creo-Dipts right over the roof and side-walls for the cost of two thorough repaintings . . . and your home is permanently rebeautified.

Ask your architect, builder or lumber dealer about Creo-Dipts. Or, send 25 cents for interesting photographs of Creo-Dipt homes, information about Creo-Dipt Brushcoat Stains and Handi-Ironing Cabinet, together with attractive folders and color chart. Creo-Dipt Company, Inc., 1574 Oliver Street, North Tonawanda, N. Y. In Canada: Creo-Dipt Company of Canada, Ltd., 1610 Royal Bank Bldg., Toronto, Ontario. Factories, warehouses or sales offices in all principal cities.

OTHER CREO-DIPT PRODUCTS

CREO-DIPT BRUSHCOAT STAINS
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HANDI-IRONING CABINET
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NOW—CREO-DIPTS PACKED IN
DUSTPROOF CARTONS

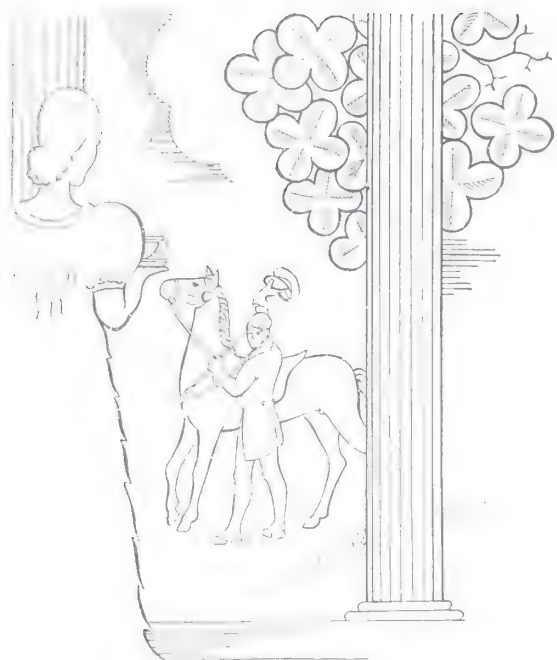
Have you seen the new Creo-Dipt Stained Shingles? Packed in dustproof cartons to keep them clean and free from dirt. Specially stained by a patented Creo-Dipt process that makes colors uniform . . . keeps even pronounced variations in lumber from showing through. Last twice as long as ordinary stained shingles. And no increase in price!

CREO-DIPT

Stained Shingles

STAINED UNDER PRESSURE

GENUINE CREO-DIPT PRODUCTS ARE SOLD BY LEADING LUMBER DEALERS EVERYWHERE



... the parting guest

In the old days the stirrup-cup sped the parting guest . . . a gracious gesture indicative of concern for the guest's welfare to the very last moment.

The smart modern hostess takes leave of her guests of the evening in a way that is equally thoughtful. Just before they leave, she serves them with a cup of some flavorful cream soup, or a bouillon—accompanied by one of the long, narrow, salted crackers.

Hostesses have found that Heinz Cream of Tomato Soup is particularly relished. There is a flavor about it—a richness—an enjoyment; it has such a cheerful color—such an appetizing aroma. Every guest is the happier for its flavorful goodness!

The Heinz label on my jar, bottle and can is a sure promise of flavor inside—flavor in its happiest form!

57

HEINZ

THIRTEEN OF THE 57 VARIETIES

Heinz Cream of Tomato Soup • Heinz Cream of Celery Soup

Heinz Cream of Pea Soup

© Heinz, 1930



Silene schafta is a very late flowering dweller in the rock garden, a charming pink-blossomed small thing that grows to be more than five or six inches high. Its common name is Autumn Catchfly.

Flowers That Fill The Gaps

(Continued from page 80)

and appealing grace. They may be scattered about the skirts of the shrubbery or tucked in about the sunny slopes of the rock garden.

The western *Erythroniums*, or Trout-lilies, add immensely to the interest of the garden and provoke admiring comment from visitors. They may be planted in as large drifts as you have space for on lightly shaded slopes in light woodsy soil, or on the northern reaches of the rock garden. They are beautiful both in bud and in flower, coming in soft colors—pink, blush, mauve, yellow and white. *E. grandiflorum* is the earliest to flower.

The beautiful bulbous Irises, *I. reticulata* and its varieties, and *I. persica*, are exceedingly rare in this country but they are to be had by the determined gardener. For hot, dry situations, against a south wall or on the southern side of the rock garden where they can be sure of a good looking in summer, no more precious and beautiful ornaments could be found.

Among plants other than bulbous ones that should be mentioned in con-

nection with the early garden are the two showy *Adonis* species, *A. amurensis*—one of the most forehanded plants in the garden and one of the brightest—and *A. vernalis* that opens its great yellow blooms a little later than the foregoing. Of course, earliest of all are the Christmas Roses, *Helleborus niger*, that bloom in December, and indeed all winter if they are protected by a bell glass or frame, and are often still blooming in early March. They require a half-shaded position in deep rich soil, and it is well to spread clean straw or hay close about the plants to protect the pure beauty of the great waxen blossoms from spattering mud. Hardly less beautiful, but blooming a little later, are the Lenten Roses, mostly forms of *Helleborus orientalis*, which are growing more plentiful in this country and are now to be had in several colors—pink, mahogany, white and greenish. In goodly patches along shaded walks these make a most interesting objective for early strolls.

The Winter Heath, *Erica carnea*, blooms all winter with me; from January until April the little bushes

(Continued on page 140)



Seldom seen, but wholly delightful in a shaded situation, is the Snowflake (*Leucojum vernum*). It blossoms early, just after the Snowdrops. Bulbs may be planted as late as November.

A PLAYGROUND NOW



A GARDEN

when the children grow up

NOW, while the children are young and irresponsible, give them a safe place to play. Fence-in the backyard and make them a playground where they can romp to their hearts' content, without too many "don'ts". In a few years, after they have grown you can convert the playground into a delightful garden—a "playground" for grown-ups. The same fence that kept the children out of harm's way will protect your garden from the depredations of stray dogs, path-making pedestrians and the hundred-and-one other natural enemies of garden-making.

In buying a fence, select one that will last out its usefulness. Pittsburgh Chain-Link Fence will still look its best after years of service. A substantial fabric woven of heavy steel wire heavily zinc-coated after weaving, and stretched over a sturdy frame of seamless steel pipe, all of rust-resisting copper-bearing steel. Pittsburgh Chain-Link Fence is an attractive and permanent addition to the home landscape. It is quickly erected, without muss, by expert erecting crews available at any time and any place. Distributors in principal centers. Write for descriptive literature.

Pittsburgh Steel Co.

Union Trust Bldg. Pittsburgh, Pa.

Pittsburgh Fence

CHAIN-LINK TYPE

New York Chicago San Francisco Memphis Dallas Syracuse Detroit

3031

OSHKOSH

Chief

TRUNKS



To women who are fussy about their clothes

YOU wouldn't keep a costly motor car in a cheap garage. You wouldn't put rare jewels in a cheap setting. Then why put fine clothes in a cheap trunk?

People who have learned that cheap things are not economical are buying more and more Oshkosh "Chiefs" every year.

The "Chief" is the distinguished red-and-yellow striped trunk that is seen so often on steamship piers and on the sta-

tion platforms at Southampton and Newport and Biarritz.

Into the "Chief," Oshkosh puts the best it knows of in trunk construction and trunk convenience—and takes a pride in the job. Oshkosh "Chiefs" are available in more than fifty styles and sizes, to meet all travel requirements, from the largest wardrobe trunk down to small hand luggage. No finer luggage is made at any price.

HOW TO RECOGNIZE AN OSHKOSH "CHIEF"



Superficially, you can tell a "Chief" by these red and yellow stripes woven into the duck which covers it. But, more certainly, by the long years of never-failing service it renders. This is its most distinguishing characteristic, and the most difficult to imitate. Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A new descriptive booklet, "The Chief of Trunks," will be sent on request. Address the Oshkosh Trunk Company, 499 High Street, Oshkosh, Wisconsin.

Flowers That Fill The Gaps

(Continued from page 138)

the first of the bloom. It is nice in the rock garden planted in small clumps in full sun or may be gathered at the front of sunny shrub borders. I depend upon it for winter bouquets. It is not at all unusual to be able to gather from the outdoor garden in February a bouquet composed of Winter Hoth, Christmas Rose, *Cycl. imperati*, the Asiatic Witch Hazel, Snowdrops and sprigs of Naked Ladies.

Cardamine pratensis, the Cuckoo-flower, is a pretty spring flower that is not so often seen as it might be, and *Corydalis cheilanthifolia*, with its fern-like foliage, is another. The splendid *Anemone pulsatilla* also blooms very early in sunny exposed places in the rock garden, as do *Trillium erectum*, *A. deltoideum*, *A. fl.*, a very beautiful trailing plant with the scent of Heliotrope, *Alyssum montanum*, much finer than the common kind, *Doronicums* and Sweet Violets. Early-flowering shrubs other than the Asiatic Witch Hazels are the two bush Honeysuckles, *Lonicera xylosteum* and *L. x. atropurpurea*, both filling the spring garden with delicious fragrance, low-growing *Daphne genkwa*, and the white and pink-spotted *Malva stellata*, *Corylopsis spicata*, *Cornus mas*, growing finally to a fair-sized tree, and the beautiful and delicious-scented *Philadelphus*.

LATE SPRING

For the late spring flower garden, a few early flowering perennials, Iris and Delphinium, I have found the friendly old Sweet William of the meadow to be. It is to be had in very many colors—beautiful colors in the two forms known respectively as Scarlet Beauty and Newport Pink, and there is a kind with dark stems and leaves and blackish-red blooms that is extremely effective in certain connections. All come easily from seed and should be raised yearly for the Sweet William to be seen at its best must be treated as a biennial. It is not probable that seed gathered from your own plant will be much good if you have more than one kind in your garden, for like all the Dianthus tribe they intermarry with facility.

Among other plants that may be counted upon to give a fine show at this period are the following: *Salvia pratensis*, the Meadow Sage, with blue flowers; *Lychnis chalcidonica*, especially the fine white and salmon-colored forms; double-flowered Pyrethrums, *Geranium montanum alba*, *Geranium ibericum*; *Geranium sanguineum album*, very lovely with its myriads of papery white flowers; *Digitalis ambigua*, the yellow-flowered perennial Foxglove—a good plant; Lupine, in all the glory of their now rampant; *Campanula latifolia maritima*, with its enormous purple satin bells.

To be chosen for the season between the Delphiniums and the annuals might be mentioned the following:

Antennaria dioica, particularly the fine pale form known as E. C. Buxton; *Asclepias tuberosa*, our glorious roadside Butterfly Weed that is just as glorious in the border, numerous *Astilbe* with feather blooms, creamy,

blush or deep rose in color; the fine Fleabane—the only fine Fleabane, I am tempted to say—*Erigeron Quakeress*, with a haze of lavender Daisies continued over a long season; *Eryngium amethystinum*, effective in many situations; *Galega hederacea*, a good Goat's-rue with masses of lavender flowers; *Gypsophila Bristol Fairy*, so much better than the old kind, the two charming Mallows, *Malva alcea* and *M. moschata*, soft pink and very floriferous; the new salmon-colored Monarda, Phlox M. Lingard, and the fine new orchid-flowered kind known as The Queen; the two lovely pink-flowered Pentstemons, recent developments of the old scarlet *barbatus*; and generous plantings of *Lilium regale*, that likes a sunny situation in rather dry and manureless soil. Various of the Hemerocallis tribe are useful at this season, especially the superb new creations known as the Betscher Hybrids that offer us a real thrill for our money.

For autumn display we are prepared to put our faith on the still living annuals, that however, will go down before the first businesslike frost, a few Michaelmas Daisies and Chrysanthemums, but there are a number of other plants that will add interest to the waning season. There are in particular the late flowering Aconites, especially Wilson's magnificent variety, a form of *A. p. keri*, from China, with flowers of a lighter, more searching blue. Also invaluable where a rich Gentian-blue is wanted is *Adonis vernalis pinnatifida*, a plant much superior to the old *azurea*, more self-sustaining and more branching. Still more deep, pure blue is provided for the edges of the borders or wall tops by the Plumbago, *Ceratostigma plumbaginoides*.

VERY LATE FLOWERS

Chrysanthemum arcticum is a cheerful little Daisy of bushy habit with thick aromatic leaves and a profusion of white blossoms that continue almost into winter. It is a good companion for the Plumbago. *Chrysanthemum nipponicum* is something in the same way, neat and trig, but taller and broader. Other very late flowering plants are *Eupatorium ageratoides*, *Desmodium penduliflorum*, *Lobelia siphilitica*, Heleniums, the late flowering Asters, including the huge *A. corarius*, only fit for use in the shrubbery, and the low-growing Mauve Cushion, that widens out in great cushiony masses covered with bloom, *Heliopsis Maximiliani*, and in the rock garden the tiny Meadow Sweet, *Astilbe simplicifolia*, *Gentiana farreri* and *G. sino-ornata*, *Saxifraga forsteri*, *Silene scabra*, *Cyclamen europaeum* and *C. neapolitanum*, and the autumn Crocuses and Colchicums.

For some reason Colchicums have never got a foothold in American gardens, though they are immensely effective and exciting. True, they take up a good deal of space when they are making their lush leaf growth in spring and for this reason they are best confined to the verges of the shrubby border or given a narrow border of their own where they need

(Continued on page 146)

ROOKWOOD DRAMATIC ARRANGEMENTS OF BEAUTIFUL POTTERY

may answer some particular requirement just as the subtle massing of its color, form and unctuous glazing might meet another.

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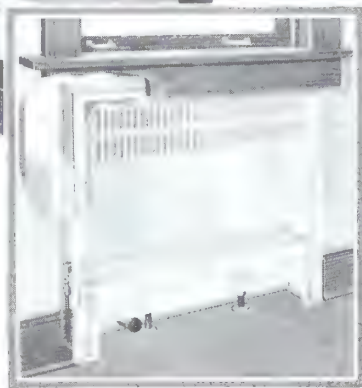
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Shrubs To Plant By The Water

(Continued from page 79)

largely two or even three Weeping Willow trees may be employed, and behind them a Lombardy Poplar adds greatly to the effect. If they form the end of a vista from the veranda or house front, the effect is all the more alluring. If the estate be large, the waterside at some distance from the house may be given over to that pleasing art known as wild gardening, which consists of little more than allowing the native vegetation augmented by suitable exotics to flourish as luxuriantly as it pleases. In this form of gardening the most essential thing is judicious restraint of over-ran plant growth, and, of course, the checking of the least desirable plants. For such wild water-side gardening the native Canadian Elder (*Sambucus canadensis*) is a perfect plant. Blossoming early in July and producing red-broad heads of fragrant white blossoms, it is one of our most conspicuous native shrubs. While it grows luxuriantly it does not get excessively tall and is easily kept in bounds. The flowers are speedily followed by jet black fruits in clusters.

DOGWOOD AND PEPPERBUSH

Native Dogwood, such as *Cornus florida* with handsome, prominently-nerved leaves, flat, convex corymbs of white flowers which are followed by white fruits on rose, red-foot stalks, are very suitable. The less ornamental *C. paniculata* may also be used. For their beautiful blue fruits the Silky Cornels (*C. amomum* and *C. obliqua*) are useful, but both are strong growers and are apt to form a thicket. The native Pepperbush (*Clethra alnifolia*) with erect panicles of pure white fragrant flowers may also be introduced into the scene with advantage and so, too, can a score of other native trees. With the exception of the Pepperbush none of these are desirable near the house since they give an untamed appearance to the picture. The Pepperbush is a charming shrub, not growing too tall or too coarse to be introduced on margins of quite small streams, and is readily kept in bounds by pruning.

During the last quarter of a century the Orient and China in particular, has added enormously to our garden wealth. Among the mass of shrubbery that has come to us from that richly diversified land is the so-called Butterfly-bush (*Buddleia Davidii*). Of these there are quite a number of different varieties, the best of all being *magnifica* with its rich dark purple blossoms each with crinkled petals. The variety *sepulta* with extremely dense pale purple spikes is almost as good. There are other sorts, including *Veitchiana* and *Wilsoniana*, that have their place. In the state of nature this plant grows in the stony beds of smaller torrents and in the lush thickets alongside mountain streams and it is under such conditions that it thrives best. Severe pruning, rich soil and abundant moisture are necessary for all the varieties of *B. Davidii* to give of their best; under such conditions their tail-like racemes of flowers, each from twenty to thirty inches long, will terminate each and every shoot. Of recent introduction for waterside planting

none is better than the Butterfly-bush. In the northern parts of New England it is not hardy but may readily be maintained by cuttings taken in timber and kept in a greenhouse in the spring, planting them out in after the fashion of bedding plants. Further south the plants are perfectly hardy. I would, however, impress on all the necessity for pruning shrub to within a few inches of ground every spring. Another splendid acquisition from China is *Sorbaria* with pinnate, ash-like foliage and arching stems terminating broad, feathery panicles of pure white blossoms. This plant will grow 10 to 20 feet tall and its panicles are frequently 2 feet in length. As with Butterfly-bush so with this, hard pruning is necessary to keep it within bounds and to cause it to give of its best. This plant is better suited to the margin of a pond than for edge of running water.

An interesting fact about water shrubs is the number of them that blossom at high summer and autumns. In fact, come to think of it, many do and in consequence are of greater value than the early and late of shrubs. Among native plants the Swamp Honeysuckle (*Lonicera tatarica*) with its white fragrant flowers is one of the best shrubs for grouping on the margin of water and should be freely employed for such purposes. The Buttonbush (*Sephalanthus occidentalis*) is a semi-aquatic, forming a straggling bush sometimes eight feet high and in bearing throughout July count numbers of globose heads of pure white flowers. There is no other native plant that produces its blossoms quite this style.

BUTTERBUSH AND WATERWILLOW

Swamp Rose Mallow (*Hibiscus moscheutos*) found, near the seashore especially, from Massachusetts to Florida, flowers in late July and throughout August, producing in quantity large pale pink, Hollyhock-like blossoms. This is a suffrutescent plant with handsome foliage and suggests the tropics perhaps more than any other native plant. The Buttonbush prefers still water and so, too, does the Waterwillow (*Decodon verticillatus*). This plant the first of native plants to take autumn coloring and among the most varied in bush and tree and vine to robe themselves in gorgeous garb, none assumes more brilliant tints than this plant. It has narrow, willow-like leaves, whip-like tips to its erect stems and pink blossoms. It is, however, for its autumn tints that it serves its place in waterside garden.

Where acid soil prevails the common Rhodora (*Rhododendron canadense*) with gaping rose-purple blossoms ought to be grouped for spring effects. In peaty places the Cranberry (*Vaccinium macrocarpum*) very much at home. For overhanging a shaded brook, especially if Hemlock be near, *Leucothoe Catesbyi* with its tenuous green foliage and abundant racemes of pure white blossoms are essential. For planting among rocks to

(Continued on page 146)

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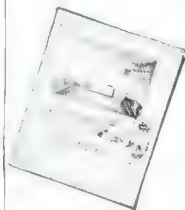
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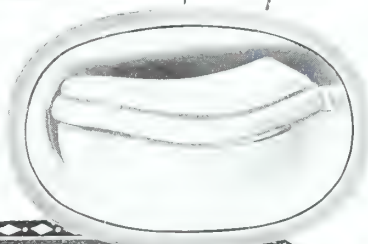
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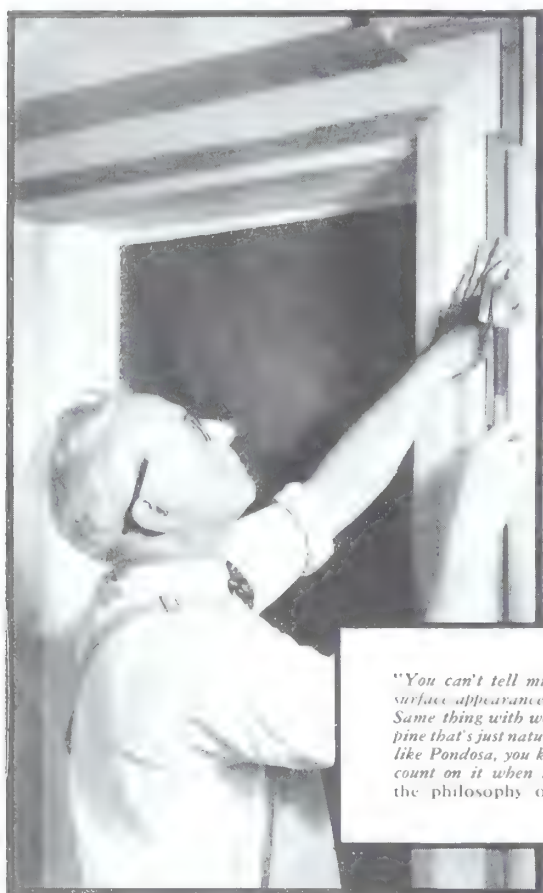
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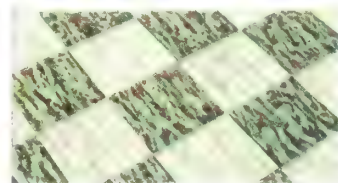
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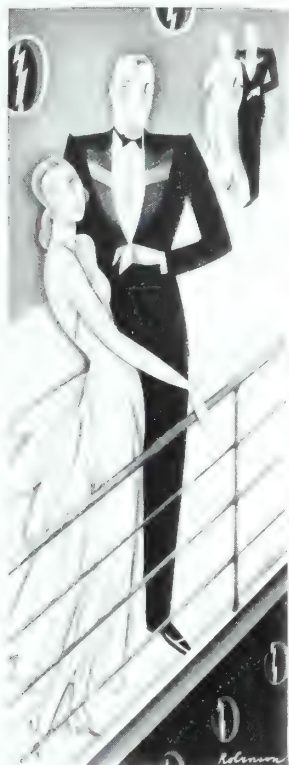


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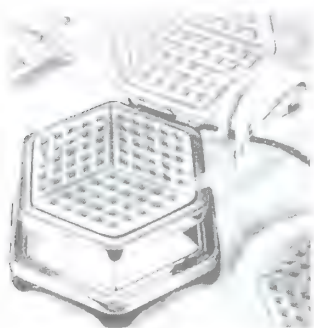
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RIITA'S really a wonder! She's always first to wear the new clothes—read the new books—find out about new things in general. Even women admire her. And now Edicraft has scored Rita's latest triumph. She staged her newest success the other Saturday afternoon when we all came in from the course—bearishly hungry. "Name what you'll eat," Rita invited. And then we all went Edicraft, "forever more," as Jane said.



This is the Sandwich Grill Eve admired so much. "Bacon and tomato sandwich," she told Rita. Jack wanted one, too. "Done," said Rita. She toasted two big sandwiches, the flavors of bacon, tomatoes and bread blended into one triumphant goodness. This grill also has an Edison Birka Regulator to keep temperature constant.



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This is the Waffle Baker Betty was going to buy the very next day. "I think that new diamond shape's too smart for words," Betty exclaimed—"and these waffles are done perfectly clear through. I like that indicator at the top that tells when the iron's hot." . . . "Thought you would," said Rita—"and remember that the temperature stays correct—to the degree—automatically. Perfect waffles every time!"



This is the famous Speed Toaster Mary said she'd simply have to have. Bill volunteered to watch it. "Unnecessary," Rita snapped him up. "The Edicraft doesn't need it! You load it—close it—forget it. When the toast is done it opens by itself and it never burns the toast. Really it's the swiftest thing—roasts two slices on both sides at once—and to your own private shade."

Shrubs To Plant By The Water

(Continued from page 142)

Japanese Juniper (*Juniperus procumbens*) is ideal. In Japan this plant with rock and pool, the latter often no more than a few inches in diameter, is present in every garden. If the owner happens to possess a clump of bold rocks at the edge of a stream or in the margin of a pond anywhere in a climate not colder than that of southern New England, he may enjoy in full luxuriance that most splendid of all vines the Wistaria. Where its roots can enjoy an abundance of water, the Japanese Wistaria (*Wistaria floribunda*), both white and purple forms, will give results quite unknown under less favorable circumstances. The plant may be kept in bounds by pruning and in the spring of the year will be a tangled, perfumed mass of blossom.

The winter season draws people to the cities and in these days of world cruises to other and warmer lands, so it happens that the country home and its garden are often negligible quantities during that season. There are, however, a number of people to whom the winter has its own particular appeal; people with educated eye and mind can find beauty in their gardens and in the countryside on the coldest and blackest day of winter. Yet one does not need any profound sense of appreciation of beauty to note that of many colored stemmed plants in the winter. For instance, the orange-twined *Salix vitellina* and the yellow-green or crimson stems of several Dogwoods, including the native Osage Dogwood (*Cornus stolonifera*). This plant and its yellow twined variety (*flavescens*) ought to be planted in clumps here and there along every stream, where a lake is present they should be massed in such manner as to increase the effect in wintertime. Another delightful plant and one that may be used quite near the house is the pink-blossomed, crimson-stemmed Seashore Rose (*Rosa virginiana*). It would be tedious to discuss in detail all the bushes that can be used in water-side planting, but the list of fifty given herewith shows that there is no lack of material.

Alnus glutinosa (European Alder)
Alnus rugosa (Speckled Alder)

Alnus rugosa (Hazel Alder)
Amelanchier Bartramiana (Bartram Shadbush)
Amelanchier humilis (Low Shadbush)
Amelanchier stolonifera (Running Shadbush)
Andromeda polifolia (Bog-Rosemary)
Betula nana (Dwarf Birch)
Buddleia Davidii (Butterfly-bush)
Buddleia Davidii magnifica
Buddleia Davidii superba
Buddleia Davidii Veitchiana
Buddleia Davidii Wilsoniana
Cephalanthus occidentalis (Common Buttonbush)
Chamaecyparis thujooides (White cedar)
Cornus amomum (Silky Dogwood)
Cornus obliqua (Pale Dogwood)
Cornus rugosa (Roundleaf Dogwood)
Cornus stolonifera (Red Osier)
Cornus stolonifera flaviramea (Low Osier)
Decodon verticillatus (Waterwillow)
Hibiscus moscheutos (Swamp Rose mallow)
Ilex verticillata (Common Winter holly)
Juniperus procumbens (Sweeping)
Leitneria floridana (Corkwood)
Leucothoe Catesbyi (Drooping Leucothoe)
Myrica gale (Sweet Gale)
Quercus nigra (Water Oak)
Quercus virginiana (Live Oak)
Rhododendron canadensis (Rhododendron)
Rhododendron viscosum (Swamp Haysuckle)
Salix alba vitellina (Golden Willow)
Salix babylonica (Babylon Willow)
Salix blanda (Wisconsin Weeping Willow)
Salix caprea (Goat Willow)
Salix incana (Rosemary Willow)
Salix purpurea (Purple Osier)
Salix Salamonii (Weeping Willow)
Sambucus canadensis (American Elder)
Sorbaria arborea (Tree Spiraea)
Spiraea Douglasii (Douglas Spiraea)
Spiraea Menziesii (Menzies Spiraea)
Spiraea tomentosa (Hardhack)
Taxodium distichum (Common Cypress)
Vaccinium macrocarpum (Cranberry)
Viburnum cassinoides (Witch-hazel)
Viburnum dentatum (Arrowwood)
Wistaria floribunda (Japanese Wistaria)

Flowers That Fill The Gaps

(Continued from page 140)

be visited only when they are sending their amazing bubbles out of the ground during the autumn months. It is too late to plant them now but note should be made of them for next year's planting.

There are numerous kinds, and they are not difficult to grow. The Genus Colchicum is a member of the Lily family and differs from the Crocus in several characters though there is a strong superficial likeness between them. The dormant season of these plants is very short so they should be planted as early in autumn, or rather in late summer, as they may be procured. There are also spring-flowering species, but we are here concerned only with those that flower in the fall. One of the finest kinds is *C. speciosum* that has numerous fine varieties, *C.*

autumnale, The Meadow Suffrage also good and reliable as is *C. zanteum*, and I am fond of great *Bornmuelleri*, with its pinkish-mauve Crocus-flowers. colors of the different kinds run from white to blush, mauve, lavender purple. A rich, deep and rather a soil suits them best. I have them in the lower reaches of my rock garden where the soil is black and retentive and they thrive exceedingly.

Sternbergias would be delightful to have in our autumn gardens where, oh, where can we lay our hands on the bulbs! If anyone knows I should dearly like to hear of it.

The whereabouts of any of the plants mentioned in this article may be given upon receipt of an addressed envelope.



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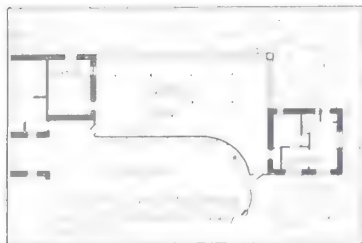
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Home Propagation Of Evergreens**J. Mangels**

WHEN we are first attracted by the splendor of a landscape, how often is our enthusiasm for it keyed up by the part which evergreens play! Practically everyone desires to have these stimulating objects about the house or in locations that otherwise afford little natural beauty, for all appreciate at least one of the many interesting features of habit or adaptation that are found in them. Yet there is often one factor which puts a check on our ability to have them in unlimited quantities, and that is our unfamiliarity with methods of propagation.

The ambition to have a family of young evergreens to raise is easily realized when we learn how readily the cuttings will root. Of the two ways practicable for the amateur propagation of conifers—that is, by seeds or cuttings—the latter is preferable for the autumn.

The first point in the procedure of propagating an evergreen is to discriminate between the varieties with respect to their several species, and then follow the general rule given for the propagation of that species. The *Retinosporas* (*Chamaecyparis*) used in landscape plantings are easily propagated from cuttings taken in either September or November. The cuttings taken in September are usually sheared from old trees, while those taken in November are sheared from the younger trees. The young trees, having more sap and softer wood, root in a shorter period of time, thereby justifying their cuttings being set in sand two months later than those from older stock. The amount of sap flowing at the time we make the cutting regulates this rule.

ARBORVITAE AND JUNIPER

Of the *Arborvitae* family, the pyramidal and globe varieties are the only ones from which we can expect a high percentage of roots; they can be sheared from the month of September to the month of February with equally successful results. The *Junipers*, on the other hand, are more difficult to root and are usually propagated by grafts. Still there are some varieties, like Irish and Swedish, that will root within a year if they are given the proper attention—which, however, might be too exacting to justify the hobby-gardener's time.

To insure the rooting of a high percentage of the evergreen cuttings, the bed in which they are to be set should be prepared with clear fine sand, free from any adhesive qualities that would tend to pick, for cuttings demand a rapid drainage of water. When the sand has been emptied in the bed, it should be pounded with some heavy object so that there will be no air spaces left or any loose sand lying about that would dry up too quickly. The final depth of the sand after it is firmly pressed should be about five inches. Another precaution we take is to cover the sand with either burlap or paper to preserve its natural mois-

ture until ready to take the cutting.

Assuming that the time is now here the cuttings, which are new-growth slips cut with a two-year heel, should be left to bleed for about two hours so that no gum accumulates at the heel before they are set in sand. We then set the cuttings in rows one inch apart and two inches between the rows to a depth of about three and a half inches, firmly pressing the sand around each one. Then apply a gentle sprinkling of water.

After this last proceeding, protection must be afforded against heavy snow storms and violent winds which either snap the tender stems or dry out the foliage. A wind protection on the north and east in the form of bagging or salt hay will serve the purpose, as well, and a sash covering for the bed in case of heavy snow storms will carry the cuttings over the winter in good shape. But, in view of the fact that they must be kept cool and receive plenty of sunshine to aid them in their healing process and the performing of their proper functions, we must also keep a constant watch over them and minister to their general satisfaction first by keeping the temperature above freezing if possible and secondly by sprinkling the foliage when the sun's rays become too intense.

WINTER ATTENTION

Thus the cuttings are cared for until the weather becomes more severe and there is danger of frost. Although efforts should be made to prevent freeze, it is easily dealt with if it occurs, for the only harmful effect the frost has is when the ground thaws and expands, leaving little air space. This, of course, is easily remedied by firming the sand around the cutting again. This operation will have to be repeated as often as the sand freezes in order to get results. Or, if one does not like to have this bother, the propagating bed may be so constructed as to permit permanent placing of a sash over it to exclude the frost entirely.

With the approach of more moderate weather and, finally, spring, the cuttings will be pretty well calloused and knobbed. With the first warmth that causes expansion they will send out small fibrous roots. These roots are usually forced out just prior to making spring growth, in order to gather the nutriment necessary to perform the latter effort. If we can possibly maintain a temperature of from sixty to seventy degrees at this time we can feel quite sure of having our cuttings well rooted by the first part of June.

After the cutting is rooted it should be potted in good fine soil. A mixture of peat moss and soil in equal amounts is the best suggestion for this purpose. Then the pots containing the rooted cuttings should be plunged into damp peat moss until the roots have developed sufficient fiber to insure their future growth after they have been set in the open field.



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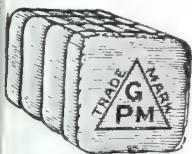
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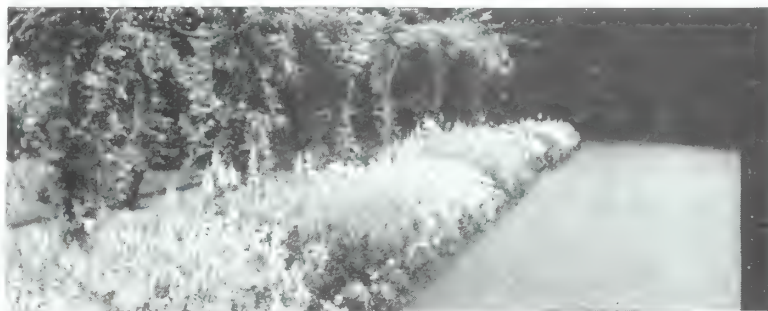
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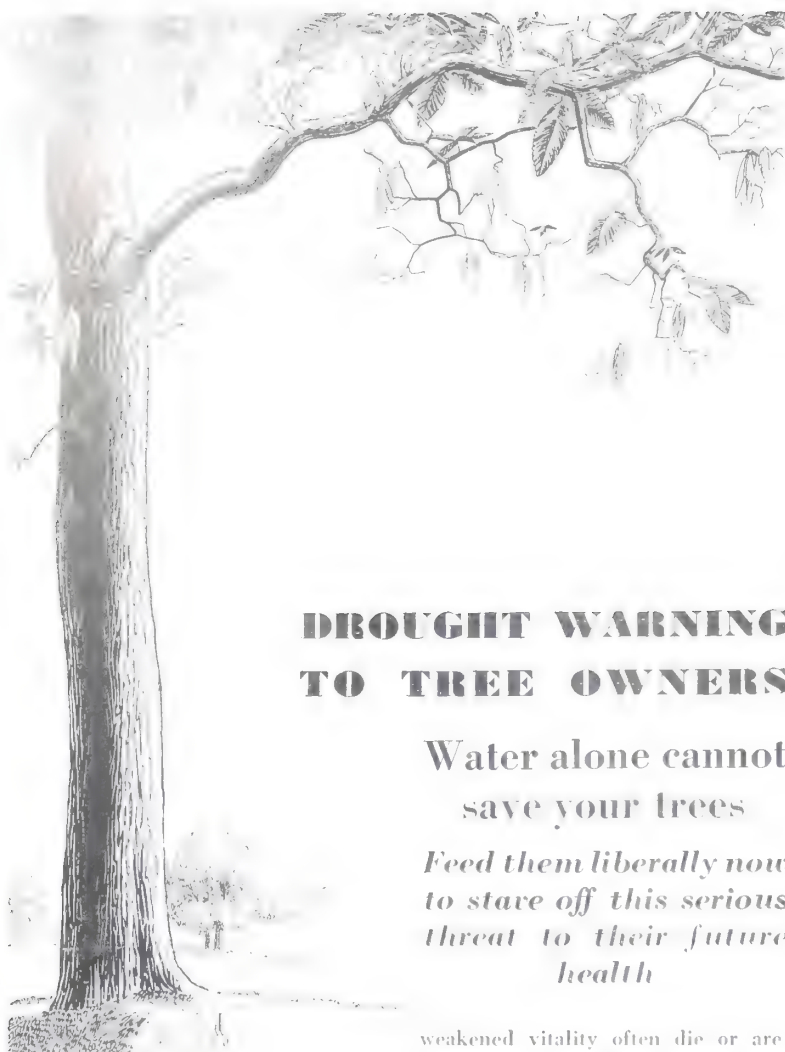
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House & Garden's Bookshelf

(Continued from page 130)



DROUGHT WARNING TO TREE OWNERS

Water alone cannot save your trees

*Feed them liberally now
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ONE year of drought is a severe drain on the vitality of any tree. Two successive years of such unprecedented drought as we have just experienced is an immediate challenge to all tree owners.

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weakened vitality often die or are permanently disfigured, surviving only to fall an easy prey to the attacks of destructive insects or fungus diseases during following seasons. Science has proven that healthy, thrifty, vigorous plants more easily resist such attacks.

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(, , (, , (, ,

AROUND THE YEAR IN THE GARDEN.
By Frederick Frye Rockwell. New
York: The Macmillan Company.

MANY persons would like to garden and to beautify their home grounds intelligently. Here is the book to buy. It is not only a safe guide but also an excellent one to follow in all kinds of garden work. It is so comprehensive in its plan and treatment that its title might well be, "Everything About the Garden."

The fact that this is a revised edition of a book published some years ago need not deter one from turning to it for instruction, for it is a new edition as well. The publishers announce that this new edition "includes new varieties of vegetables, flowers and fruits and has been brought up to date as to methods of controlling insects and diseases by spraying and dusting. It now includes in planting tables, text and pictures the very latest information for practical gardeners."³¹

The plan of the book is a detailed, week by week, schedule of garden operations for the whole year. One of the defects of this method is that of repetition, and the author not infrequently falls into the trap he has set for himself. It also leads him to sacrifice fullness and completeness for a mechanical plan.

The reader is impressed with the thought that the seasons always bring their opportunities and emergencies. To prevent over-crowded work and the danger of being obliged to carry plant or garden work over to another year, each week should find its full and proper labor done. All garden plans, proper equipment in up-to-date tools, and everything in the way of labor, are detailed as worthwhile features of the weekly reminder.

Nowhere are the experimental knowledge and the thoroughgoing manner of Mr. Rockwell shown more than in his advice about the preparation of the soil. A well-prepared soil is made the necessary foundation for productive gardens of all kinds. To me this is the most valuable contribution in this really helpful book. How to put in drainage and to maintain moisture in the soil are not neglected. The depth and character of the prepared soil for seed and plant buds are demonstrated almost before your eyes. He does not forget that growing plants must have food. So adequate direction is given for the enrichment of the soil by the use of manures, compost, green and commercial fertilizers, to meet the needs of plant-life in its various forms and for particular kinds of soils. Sometimes it is just as important, or more so, for the gardener to know where not to use a certain kind of fertilizer as it is to know what kind to use, and that to

prevent plant injury. Here this is both a boon and a safeguard.

One could wish to find a selection of varieties. Since this book is particularly intended for the beginner with little knowledge of the rich assortment of proven varieties, the omission of so many choices in the lists of vegetable seeds, fruit trees, ornamental shrubs and hardy perennials is all the more noticeable. It is hard to think of Frederick F. Rockwell confining his suggestions to Peonies and Irises to lists that seem of date and not submitting the names of some of the latest, choice ones. An interested gardener would be wise to secure the bulletins published by the Experiment Station of his own State, the Federal Department of Agriculture and also the catalogs of reliable seed houses and nurseries and eventually join some of the national societies devoted to certain particular plants like the Rose.

What I have said about the use of Government Bulletins in the choice of dependable varieties is equally applicable about plant diseases and their control. While the author's directions for the control of plant pests and diseases are reliable, they too need to be supplemented by the more complete tables and directions supplied in Government and State Experiment Station Bulletins.

All the processes of planting, cultivating, watering, training and pruning, mulching and protecting for winter, and of the harvesting and storing of crops are here carefully explained and illustrated, where illustrations are helpful. Useful plans and tables for the arrangement and rotation of successive crops are furnished. Discussions and illustrations of the propagation of the cuttings of Grapes, Roses and other plants, shrubs and vines, illuminating. The author has spared no pains in order to make the pastime of gardening one of real profit and pleasure.

While a book of such general character, and intended for the non-professional gardener, could not be expected to give complete instruction in the technique of landscape gardening there is here, when it is assembled, much suggestive material to aid beautifying the home grounds through adequate space in this review cannot be given to this feature of the work. A number of landscape plans, together with suggestions, in the discussion on developing and beautifying home grounds and on formal and informal gardens, give sufficient direction. "avoiding straight lines, keeping open spaces and planting in masses," the following three common rules in landscaping. The lists of evergreens and ornamental trees and shrubs and plans for their planting, together with the directions for making the perennial border, the bulb and Rose grouping, the beds of annuals, the vegetable garden and the orchard, furnish the plant material and arrangement. Expert guidance is found for the establishment of a good lawn, and simple directions for making walks, drive trellises, arbors and pergolas.

H. J. .

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TRADE LITERATURE

OF INTEREST TO PROSPECTIVE HOME BUILDERS

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. Reviews below deal with manufacturers in the building field. Address manufacturers direct for this literature, or simply check the list below for the material in which you are interested . . . write your name and address in the lower margin . . . tear out this page . . . mail it to House & Garden Readers' Service Bureau, Graybar Bldg., New York City, and these booklets will immediately be sent to you.

• INSULATION

THE THERMAX FIREPROOF INSULATION. The explanation for Thermax being truly fireproof is that it is made of no materials used for fire brick and high temperature furnace linings. It combines the qualities of insulation, sound deadening, acoustical properties, fireproofing, light weight, strength and vermin proofing. A bonus for plaster, lath and cement. THERMAX CO., 1111 FOURTH AVE., SEATTLE, WASH.

• INSULATION WOOL

QUICK NEEDED FOR SOUND DEADENING. Emphasized in this leaflet on Balam Wool, a flexible blanket like insulation that absorbs sound. Because it can be rolled into corner and need to seal cracks and crevices it is sure a handy job. It has been proved successful in buildings of all types, and to prove this, testimonials from satisfied owners are reproduced. WOOL CONVERSION CO., CROFTON, MARY.

• HEATING & AIR CONDITIONING

IT'S EASY WEATHERMATIC. The idea is a machine which will produce fine weather all winter long. The catalog gives an analysis of what makes a perfect fine day and explains how the Time or Weathermatic accomplishes the same result. A cutaway view picture the parts that make up the Weathermatic. A list of advantages of this machine is given. AMERICAN FOUNDRY AND MACHINE CO., BROOKLYN, N.Y.

• ELECTRIC HEATING

A SEVEN LEAGUE STEP. The description of the Hollman Thermador in this booklet gives the definite advantages of electric heat. Electric heat is delivered at an astonishing speed through the medium of the Thermador. Compactness of design and attractive appearance make this apparatus adaptable to the finest homes. Operation and mechanism are explained. HOLLMAN SPECIALTY CO., INC., WATERBURY, CONN.

• HUMIDIFYING

DOHERTY BREHM HUMIDIFIER. An explanation of the necessity for proper humidification in the home introduces the story of the Doherty-Brehm Humidifier. There are pictures which show how the home can be kept comfortably warm at a lower temperature if the proper humidity is maintained. Several testimonials from satisfied owners are reproduced. DOHERTY-BREHM COMPANY, MINNEAPOLIS, MINN.

• HEAT REGULATION

SUGGESTIONS FOR EASIER OPERATION OF YOUR HEATING PLANT. Contained in this booklet are several helpful instructions for the efficient operation of your heating apparatus. This includes information on drafts and dampers, rules for fuel saving and plant operation. How the Minneapolis-Honeywell Heat Regulator operates is explained by the text. MINNEAPOLIS-HONEYWELL REGULATOR CO., MINNEAPOLIS, MINN.

• BOILERS

THE SARGENT. The three important features of this boiler are the generous space for fuel and combustion; the provision for burning fuel with highest efficiency and an abundance of heating surface. An interior view of the boiler shows how provision is made for the circulation. The boiler can be used for steam, hot water or rapid heating and coal, coke, oil and gas. THE H. B. SARGENT COMPANY, WESTFIELD, MASS.

• MASONRY

WELDCRETE INSURED MASONRY. Prospective home builders will take great interest in this insured masonry. Walls of Weldcrete Insured Masonry are constructed and welded by a unique method described in the booklet. A certificate is issued to owners of Weldcrete buildings against damage to any amount, from dampness and moisture penetration. THE COVELL CORP., 1600 WALNUT ST., PHILADELPHIA, PA.

• WOODWORK

FLEXWOOD. The product derives its name from the fact that it is a wood which is made flexible across the grain. It is both described and illustrated in this small leaflet. Flexwood, in addition to being very easy to handle has all the beauty of grain, texture and sheen that belongs to choice cabinet woods. It comes in long sheets or rolls. THE FLEXWOOD COMPANY, 949 N. MICHIGAN AVE., CHICAGO, ILL.

• WOODWORK

BEAUFORT EXTERIOR. This booklet tells that Port Orford Cedar is adaptable to many types of architecture. The wood is a light cream color, close texture and of exceptional hardness. One advantage of its smooth surface is that it is suitable for enameling. Its light color also makes it adaptable to staining and it takes the delicate tones. PORT ORFORD CEDAR PRODUCTS COMPANY, MARSHFIELD, OREGON.

• MOULDINGS

FASHIONABLE WALLS. This beautifully illustrated booklet shows several photographs of rooms in which Draywood Mouldings have been used. One hundred and nineteen individual mouldings are available in this line, finished in white, a color or to match any wood. Recommendations by architects and decorators are reproduced on the back cover. HENRY KEEL & CO., INC., 11 E. 34TH ST., NEW YORK CITY.

• OAK FLOORING

CROMAR OAK FLOORING. Advantages of Cromar Oak Flooring are listed in this catalog. Manufactured from Appalachian White Oak, the flooring is milled, filled, varnished and treated to resist moisture before leaving the factory. When delivered it is ready to be nailed down. In an old building Cromar flooring can be put down over the original floor. THE CROMAR COMPANY, WILLIAMSPORT, PA.

• FLOOR TILES

TILESTONES. The many lovely shades available in Tilestones in addition to their practicality make them adaptable for use as porch, sunroom, hall and vestibule floors as well as for garden walks and driveway. Seven different shades of Tilestone are illustrated in this booklet. Unusual effects can be obtained by combining tiles of different sizes. THE PEBBLES ROOMING TILE COMPANY, PORTSMOUTH, OHIO.

• WALL TILES

WALTILE CHANGED ALL MY PLANS. Waltile which is so practical and yet attractive in appearance provides a suitable wall covering for kitchens, pantries, bath and many other parts of the house. Drawings in this leaflet show the effect obtained by its use. Waltile comes in rigid sheets and the text explains the method of application. AMBLER ASBESTOS SHEET AND SHEATHING CO., AMBLER, PA.

• GAS RANGES

GLENWOOD DELUXE GAS RANGE. The model S N J 2 Glenwood is a large capacity insulated gas range. The descriptive text tells us that it has been built not only with the idea of achieving perfect cooking results but also as being a distinct addition to the beauty and cleanliness of the modern kitchen. It insulated oven walls are a decided advantage. GLENWOOD RANGE COMPANY, TAUNTON, MASS.

• BATHROOM EQUIPMENT

TOWEL WARMERS. Another addition to bathroom comfort is introduced in the Crane Combined Towel Rack and Warmer. This rack will keep towels hot, dry and warm, which is such a convenience in damp weather. A limited amount of radiation is also thrown off by the rack. Diagrammatic illustrations show how racks are connected to the hot water supply system. CRANE CO., 336 S. MICHIGAN AVE., CHICAGO, ILL.

• SHOWERS

SPEAKMAN SHOWERS AND FIXTURES. This company which specializes in designing and manufacturing showers for country clubs and golf clubs as well as for residential use, shows a wide variety of shower dressing tables, lavatories and fixtures in the catalog. In most cases the metal parts on these fixtures can be finished in either chromium or gold plate. SPEAKMAN COMPANY, WILMINGTON, DE.

• SHOWERS

THE ROYAL BATH. A shower receptor is introduced in this booklet, made of waterproof white cement and marble chips. It is not built into the floor or wall which obviates any danger of its cracking when the building settles. The wide variety of styles makes the receptor adaptable to different types of shower. FIAT METAL MANUFACTURING COMPANY, ROSCOE S. & RACINE AVE., CHICAGO, ILL.

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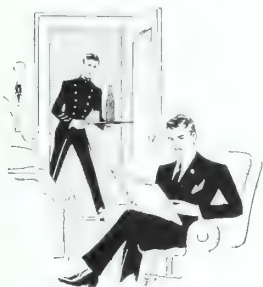
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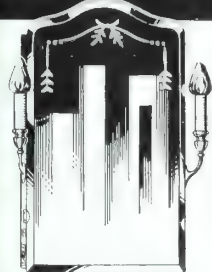
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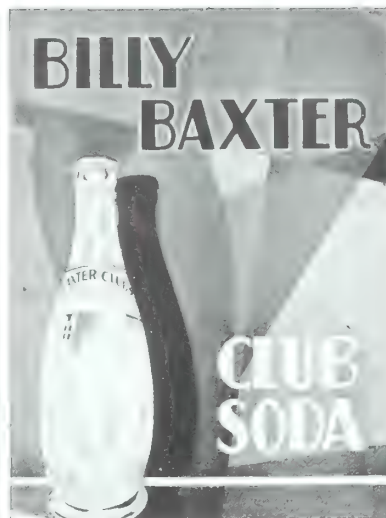
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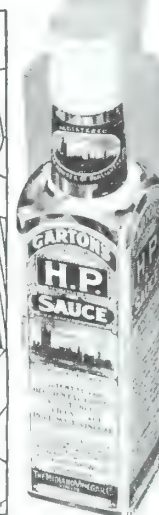
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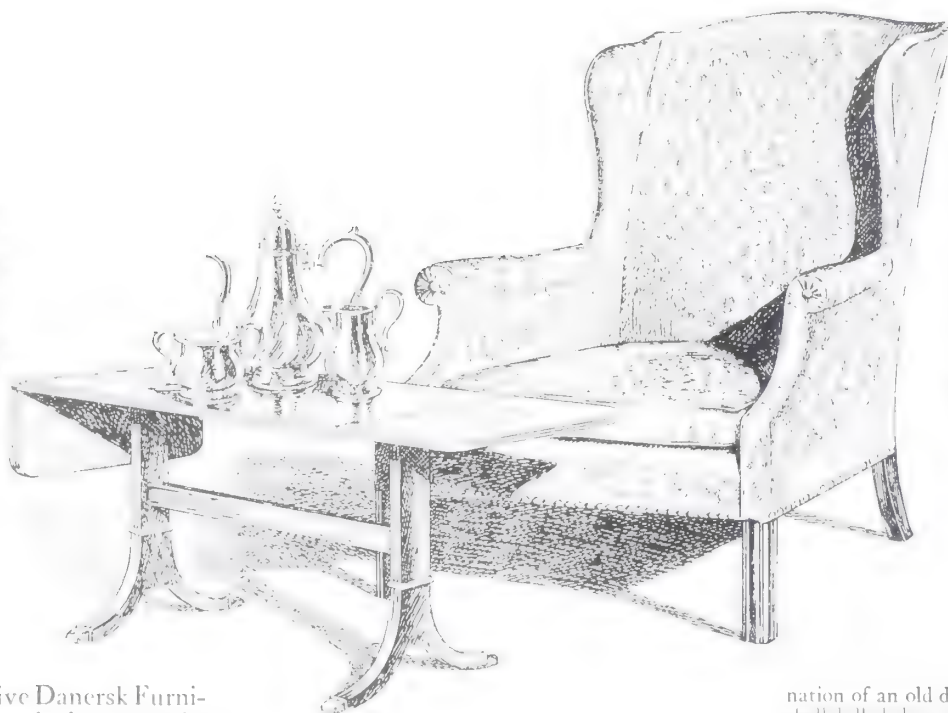
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on Christmas morning, but steadily increasing esteem through the years after.

Corner Card Table. English Chippendale design. Choice figured mahogany or maple. After Christmas, \$33. Now, **\$39**

American Empire Chair. Mahogany. Richly upholstered, hair cloth seat. After Christmas, \$57. Now, **\$36**

Butterfly Table. Exact reproduction of American original of 1800. Hand turnings. Pegged mortise and tenon construction. Maple frame with butterfly top. After Christmas, \$90. Now, **\$48**

Yorkshire Table. Hand-carved, twisted turning, old Tudor type. Solid walnut. Hexagonal, chony Bakelite top. From 1800 and all possible uses, and above 11" by 11" by 30" high. After Christmas, \$25. Now, **\$18**

Dolly Madison Footstool. Following medieval tradition, its legs splay out at a rakish angle. Finished in mellow tones of old maple or English walnut, and covered with beautifully embroidered hair cloth. After Christmas, \$14. Now, **\$12**

Mayfair Chair. Period 1930. A small upholstered chair, designed to give the utmost comfort. For living rooms, libraries, bedrooms. Covered in jade green or henna wool damask worth \$8.25 per yard—after Christmas, \$102. Now, \$58.50. Covered either in satine or your own material, price **\$48.60**

Trestle Table. butterfly style. Reproduction of a prized Early American original. Pine and maple. Notable for its graceful turnings and softened edges. Used as an end table, for tea, and for a reading lamp. After Christmas, \$30. Now, **\$24**

18th Century American Candlestand. Authentic copy of a rare original. Mahogany pedestal. Satinwood hexagonal top bordered with decorative inlay. After Christmas, \$45. Now, **\$27**

Deerfield Table. An interesting and very useful combination of an old design with a modern invention.



Harlequin Table. A clever little folding design, 19" by 14" by 22" high. Choicest woods and workmanship. Walnut, with clover cut corners, flame figured top and cross band inlays. Base members turned in the old bamboo design. Three or four of these tables are delightfully convenient when entertaining. Nothing similar of this quality has ever been offered, so far as we know, for less than \$80. After Christmas, \$89. Now, **\$27**

still dulled chony Bakelite has been housed in a beautifully moulded maple top to provide unusual service. Top is 12 1/2" square. Table is 19" high. Price, after Christmas, \$18. Now, **\$13**



Deerfield Desk. Period: American, 1720-1750. Cherry wood, natural wax finish. Boys and girls love a desk of their own. Give them one of good design that will be treasured. This interesting desk also makes a thoughtfully convenient addition for your guest rooms. Price, after Christmas, \$186. Now, **\$138**

From these specially priced pieces you can select a gift group sufficient to fill a whole living room or pay conveniently by the Danersk Plan. We have published a 72-page book, "How to Know Danersk Furniture" and will gladly send a copy without charge if you will write to our Dept. E, telling us specifically about furniture problems in your own home.

Hundreds of other Danersk pieces attractively priced for Christmas, can be seen at our showrooms. To find the best selection, we recommend an early visit.

DANERSK FURNITURE

ERSKINE-DANFORTH CORPORATION—Designers and makers of choice furniture

NEW YORK: 130 MADISON AVENUE • CHICAGO: 20 N. MICHIGAN AVENUE • CLEVELAND: 1112 E. CLEVELAND AVENUE • BOSTON: 112 NEW GUY STREET • LOS ANGELES: 2809 WEST 7TH STREET

B. ALTMAN & CO.
FIFTH AVENUE NEW YORK



FINE LAMPS

In Pairs

At rare intervals in the past, during the formation of some beautiful object, the creator has chosen to duplicate his artistry in a matching piece. Fine lamps are art objects when elevated to this distinction. In Old Worcester, Bloor Derby, Coalport, Colebrookdale, Minton and Lowestoft, Altman has assembled a splendid collection—in pairs. These are venerable possessions. Priced \$500 to \$1900.

Illustrated—A pair of antique Lowestoft lamps, priced \$1,000. Lovely shades at varying prices.

LAMPS—FIFTH FLOOR

From McCutcheon's
**Exquisite gifts of
 linen or lace . . .**

44-D. La Caccia, a luncheon set, hand-embroidered in realistic colors by Bartolozzi of Florence who makes just a few sets each year exclusively for McCutcheon's. Church Linen. Runner, 8 Mats and 8 Napkins. **\$95.00 a set.**

44-E. Italian hand-made Filet Lace Luncheon Set in an effective solid and open pattern. Scarf, 13 x 54 inches, and 12 Mats. **\$42.50 a set.**

44-F. Luncheon Set of Church Linen beautifully hand-embroidered in green, gold or ecru. Scarf, 13 x 45 inches, 8 Mats and 8 Napkins, **\$37.50 a set.**

Other lovely hand-made Luncheon Sets for wedding or Christmas gifts—or for yourself—are priced as low as **\$8.50** and at almost any figure you want to pay up to **\$3850.00** a set.



McCutcheon's

Department No. 44

FIFTH AVENUE AT 49th STREET, NEW YORK, N. Y.



Lamps

for the

**Eighteenth
Century
Room**



Lamp \$11.89
Shade 9.34

Lamp \$18.74
Shade 7.44



\$15.89

Lamp \$9.34
Shade 6.44



Lamp \$22.74
Shade 22.74

Lamp \$37.50
Shade 25.50



Lamp and Shade complete \$34.50

HOSPITABLE rooms glow with light, from lamps which have been selected to fill the needs of their particular corners. For Eighteenth Century interiors, we have selected a group which is representative of our collection. Whether you are seeking a lamp for a large table or a small one, for a boudoir or a drawing room, we offer, at our usual low prices, a complete assortment which will add to the hospitality and comfort of your room.

SIXTH FLOOR

MACY'S

34th Street and Broadway, New York City



CRYSTAL FOR CHRISTMAS

Sloan Rock Crystal Ware . . . a sparkling note for "the groaning board" . . . a gift for the discriminating that bespeaks your discrimination . . . a fashion note for this gay season of winter entertaining.

House & Garden says: "There is a recent rise of an old habit people are staying at home". Everyone is entertaining at home. Indoor games are popular. Backgammon. Bridge. Dining room are being rejuvenated, as the smart hostess wants this entertainment room perfect in all its appointments. She begins with Sloan Rock Crystal Ware, as truly this glass reflects a beauty and brilliance that enhances the entire room.

Tall graceful goblets which Fashion decrees for the formal table short-stemmed goblets ranging in size from gingerale to cocktail for less formal occasions . . . luncheons, after theatre suppers cocktail parties; champagne and sherbet glasses; salad and sherbet plates and finger bowls with plates . . . in a number of exquisite designs hand-cut by master-craftsmen.

Sloan Rock Crystal Ware is distinguished by its gem-like crystal-clear quality; its grace of design; its lasting lustre. It rings like a bell, which is the hallmark of fine crystal.

Put this on your Christmas shopping list now and write us for a booklet that pictures the various patterns.

On sale at Gimbel Bros., New York
and Carson Pirie Scott & Co., Chicago

SLOAN ROCK CRYSTAL WARE

RINGS LIKE A BELL

Lonaconing

Maryland



GIFTS you can buy BY MAIL

FROM A FAMOUS NEW YORK SHOP

Here are fifteen "different" gifts—from one of New York's smartest stores. Most of them are exclusive with this shop—can't be obtained elsewhere. To buy them—just fill in the coupon. They'll be delivered, by expressman, to your door. Order C. O. D.—or, if you prefer, send check or

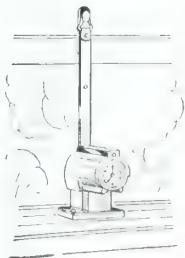
money order. Your money refunded if you aren't delighted. Many of these exclusive gifts are limited in quantity—so fill in the coupon and mail it today.

Janet Gray



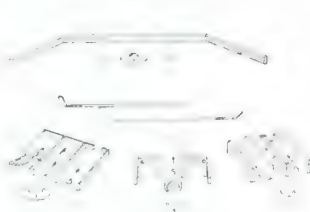
BATTERY FLASHLIGHT

This grand flashlight works. It has no batteries—generates its own electricity. So it never goes dead. A twist of the handle, and you have light. It comes in red, green or khaki color—and it's the sort of gift that a man, especially, is delighted to get. \$10.00



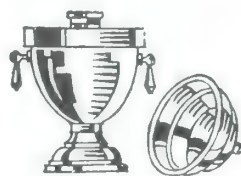
WINDOW CLOSER

A gift anyone would like to get! It closes the window in the morning. Fastens to the sill. Has a clock you set for half an hour or so before rising time. At the appointed hour the clock releases a coil spring and down slips the window quietly. Painted gray. \$13.50



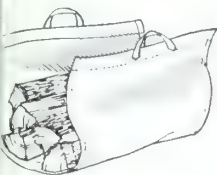
INDOOR GOLF GAME

Here's a putting golf game that can be played on the living-room rug. Keeps folk amused by the hour. Set includes 9 hazards (made of wood and metal), tees, putting hole, two putters, two balls, complete. \$7.50



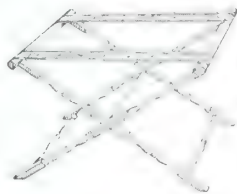
SMOKE CONSUMER

Now don't laugh, but I'm giving this to my aunt because a room blue with smoke annoys her so. The Consumer keeps the air clear and sweet. Alcohol and a platinized ring do the trick. Only 4 1/2" high, bronze finish. \$5.00



CANVAS WOOD CARRIER

Since Bob and Helen enjoy their fireplace so much, I'm giving them this Carrier. Logs are easily carried in it. And you don't soil your clothes. Nor get splinters in your hands. Of spruce green, or gray canvas with riveted, solid leather handles. \$3.00



FOLDING LUGGAGE STAND

Have you a friend forever dashing off on trips? Then I suggest this Luggage Stand. It holds luggage at a comfortable height for packing. Saves cricks in the neck, kinks in the back. (Makes a good coffee tray stand, too.) When not in use, it folds flat. Solid mahogany, walnut or maple. \$9.75



HANDY NAIL BOX

A gift for the tinkerer, man or woman. It boasts five good tools—hammer, gimlet, tack lifter, screwdriver and pliers, and 20 compartments filled with nails, hooks, tacks, and screws. Also has a tube of glue and a rule. All in a compact 14" box. Finished in walnut. \$8.50



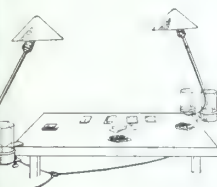
DANCING FAIRY LIGHTS

Throw a handful of these on an open fire and see it leap and spurt with radiant changing colors. Fairy Lights are pine cones, woodsy mosses and sprigs impregnated with fairy fire. A big box of them, covered with gay paper and tied with raffia, is only \$3.00



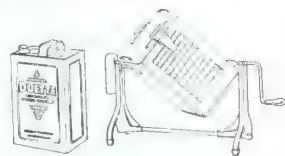
CARVER'S ASSISTANT

This wide pronged fork anchors roast or chicken firmly during carving rites. Nicked steel, stag handle. \$3.00



WIN BRIDGE LAMPS

They clamp to alternate corners of the card table and cast a genial light over the whole playing surface—without the least glare in your eyes. Then, too, each is thoughtfully provided with two holders for glasses. One light socket takes care of both lamps. Enameled in black, red or green. \$6.00 pair.



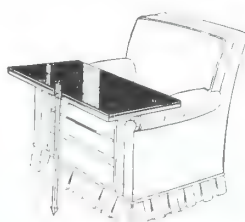
DUETTE CLEANER

This is what I chose for Mary. Duette dry cleans anything that's dry cleanable—quickly, safely. You just put in your things, pour on the non-explosive Duette fluid, turn the handle a minute or two, and out come your things—clean! Require no pressing either. Duette, with 2 gals. of fluid (enough for 8 or 10 dresses). \$12.75



MAKE-UP MIRROR

I'm giving this to Jane because it's the world's best aid in powdering. Back of the mirror is a light with a frosted glass reflector. It casts a brilliant, even light over your whole face at once, without shining in your eyes. Dressing table model (illustration) with chromium stand. \$20.00. Wall type (for shaving). \$12.50



ONE-LEGGED TABLE

You can set this little table across the arms of your chair. Or hold it on your lap. You can raise or lower the top. Reverse it, too. For one side is padded soft, for solitaire. The other is smooth and hard, for writing or sewing. Lacquered in coral red, or green, or finished in mahogany. \$7.50



ELECTRIC TIE PRESSER

My sixteen-year-old son will find this Presser among his Christmas gifts. It clamps a tie tight, and the heat presses it so that it comes out looking fresh and new. As men folks are a bit fussy about their ties, this will surely make a hit. \$3.00

LEWIS & CONGER

45th Street and 6th Avenue
New York City

YOUR ORDER BLANK

Send me the following. (Please mention colors where necessary)

Enclosed is \$ _____ in payment for the gifts below. Or send C. O. D.

Name _____

Street _____ City _____ State _____

(Free delivery within 100 miles of New York. Beyond that, express collect)



Simple, narrow ways—such as this street in Bergamo—add much to the color, romance and charm of the hill town of Lombardy. It is not alone because of its scenery, however, that Lombardy is famous, for Lombardy is the center, in Italy, for the cultivation of the silkworm and the source of fine silk fabrics. The design illustrated—developed in a number of delightful color combinations—was sent Johnson & Faulkner importation, and exemplifies both the beauty and the surpassing quality of the modern Lombardy weave.

IMPORTED

Upholstery and Decorative Fabrics

ESTABLISHED more than a century ago, Johnson & Faulkner for generations have been importing Old World fabrics to meet the most exacting requirements of the decorative trade. Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, and to inspect, under ideal conditions, a comprehensive display of every type of high class fabric required in the decoration of the modern home.

JOHNSON & FAULKNER

Established 1823

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SAN FRANCISCO
442 Post Street

LOS ANGELES
816 South Figueroa St.

The Night before Christmas . . .

*Place all through the house . . .
Charming Gifts of Kittinger
Distinctive Furniture*



A NEW joy on Christmas! . . . along with those more personal gifts for each member of the family . . . a charming piece of Period Furniture. Your daughter's room or reading corner graced with a comfortable wing chair, a practical bench and bookcase desk for her work of the year.

For Mother's serious or social writing . . . a charming Walnut desk and chair . . . a bookcase or revolving bookstand for the boy's study or living room . . . perhaps one of those diminutive gateleg coffee tables so useful in present day living rooms . . . and for Father, this more-than-comfortable English lounging chair.



Even though skillfully and staunchly built with finest solid cabinetwoods . . . Walnut, Mahogany, Oak or Maple . . . such gifts are surprisingly inexpensive . . . and rare indeed is the present that brings such de-

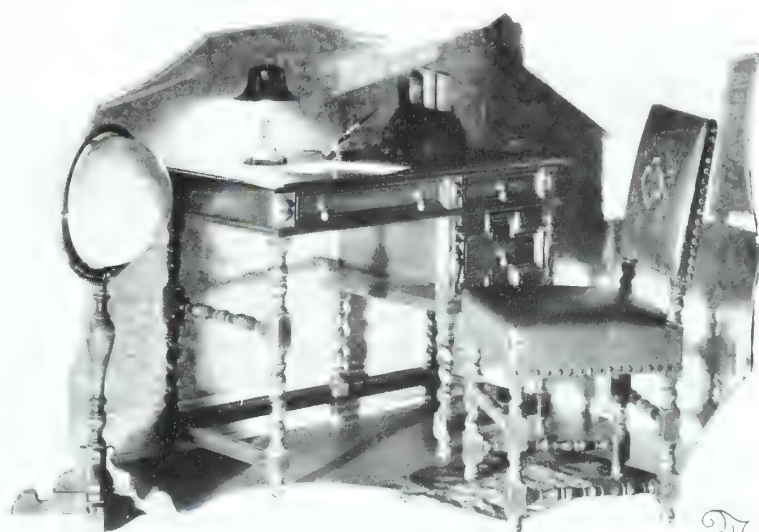
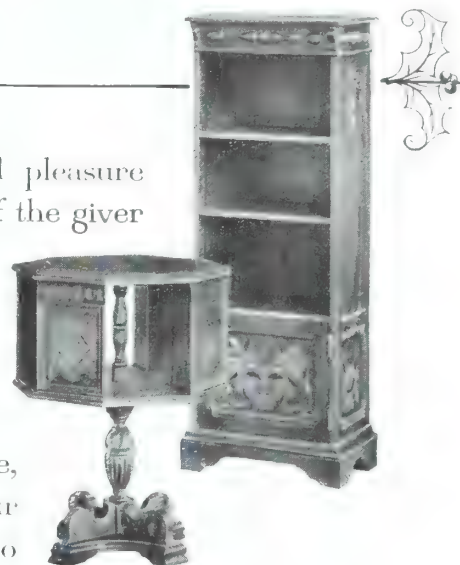
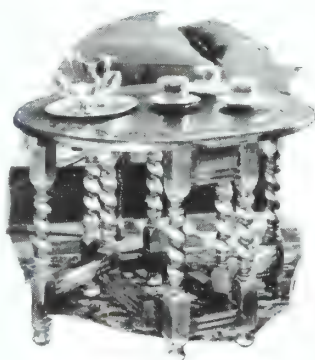
lightful year-round pleasure . . . the memory of the giver will last long after Christmas Day is forgotten.

This Christmas . . . give something to Beautify the Home,

and your visit to

one of the Kittinger Showrooms will help solve your perplexing gift problems . . . or if this is inconvenient, we'll be glad to send you names of nearest Kittinger dealers and a mighty helpful booklet filled with splendid furniture suggestions that become family heir-

looms. Address Kittinger Company, Dept. 110, North Elmwood Avenue, Buffalo, N. Y.



© 1930, Kittinger Company

SHOWROOMS
Buffalo At Factory, N. Elmwood Ave. New York 205 East 42d St. Chicago 433 East Erie St. Los Angeles At Factory, 1300 S. Goodrich Blvd.

KITTINGER

Distinctive Furniture



...to reveal, as words might not,
your true regard and affection



IT REALLY doesn't matter how much you decide to spend. Friendship and affection will not be influenced by a price. But your gift, in its very nature, should be the symbol of your feeling . . . a fair translator of the thought you would express. And it will reflect, as well, your own good taste.

Of late, there has been an increasing tendency among cultivated people to give articles of fine leather for Christmas. There are many lovely things from which they choose . . . jewel cases, on whose soft velvet, rubies soon will smoulder . . . an exquisitely wrought book-cover . . . smart bags, in delicate, tawny ostrich skin.

And most frequently, such people govern their selection by the presence of a tiny golden keystone R. That insignia, placed upon every piece of fine leather manufactured by C. F. Rumpp & Sons, Inc., of Philadelphia, is their assurance, and yours, that the gift is good.

With the coming of another month, this establishment will have entered upon its eighty-second year. Throughout that time, it has been the continuing endeavor of the founder, and of those in the same family who have followed him, to maintain and enhance a bright tradition. To what degree they have succeeded, a country-wide reputation will witness.

C. F. Rumpp & Sons, Inc., manufacture fine leather goods of every description, excepting luggage. They may be had at the better leather goods and department stores, at stationers, jewelers and haberdashers.



1 . . . a man's jewelry box, in ostrich. There are compartment buttons, links, and other accessories, and space provided for stick and dress studs. The box may be had also in walnut calf, and in black and brown leathers.

2 . . . a pipe and tobacco pouch, which is closed and opened with Talon Hookless Fastener. In black and brown goatskin, pigskin, ostrich. Patent applied for.

3 . . . an under-arm bag, in ostrich, lined with calfskin, and equipped with pocketbook and mirror.

4 . . . a toilet case, in pigskin, lined with scarlet leather and equipped to open with a Talon Hookless Fastener. Fittings of black or buff. The case may be had in a variety of other leathers.

C. F. RUMPP & SONS, Inc.



**PHILADELPHIA AND NEW YORK
ESTABLISHED 18**



DYNAMIQUE for the MODERN OFFICE

A man's office, since he spends most of his day there, should give him every comfort—and impress his clients and associates with his future growth . . . his knowledge of the present.

For such offices, DYNAMIQUE is specially designed. Furniture that uses every modern angle to perfection . . . niches for books, for cigarettes, for telephones, all within an easy gesture. Chairs that say comfort in every contour. Filing cases locked behind the rare polished wood of cabinets. Desks with a broad generous outlook. Truly — DYNAMIQUE is based on the real business needs and demands of the modern executive.



*Fabrikoid for walls by DuPont Company
Desk sets by Waterman Fountain Pen Company
Drapery material by Schumachers
Rugs by Elbrook, Inc.*

DYNAMIQUE CREATIONS

JOHNSON FURNITURE COMPANY • JOHNSON-HANDLEY-JOHNSON
COMPANY • GRAND RAPIDS, MICHIGAN • *Creators of fine period and modern furniture*



Can you imagine a more perfect Christmas Gift for year-round enjoyment than a Jackson Electric Log Fire? Logs are realistic and can be arranged to suit the owner's taste and can be used with regular andirons shanks. May be had with natural birch logs if desired, and with or without Heating Elements. Price from \$55 to \$150.

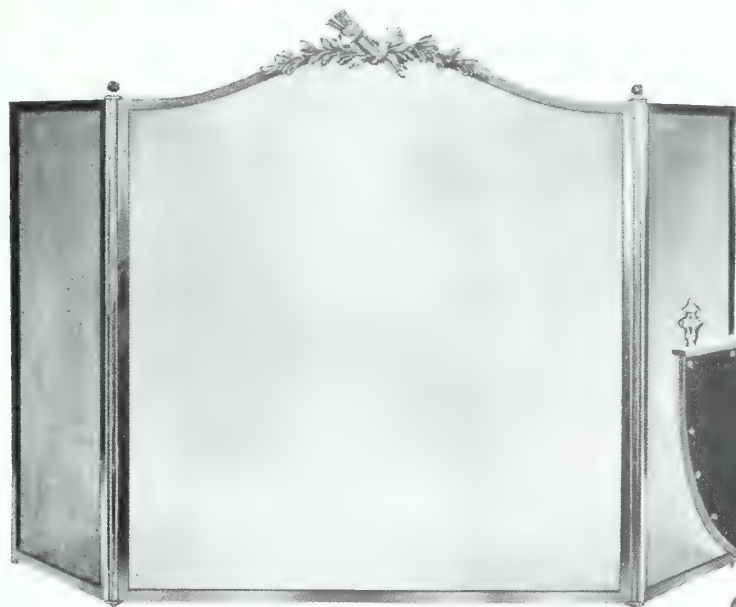


A Lion and Griffin support for the Yale Log. Golden Andirons. An exclusive Jackson design that has become a collector's good friend. 37 1/2" high. Foot 3/4". Price \$95.

WM. H.

OVER A HUNDRED YEARS OF SERVICE TO THE

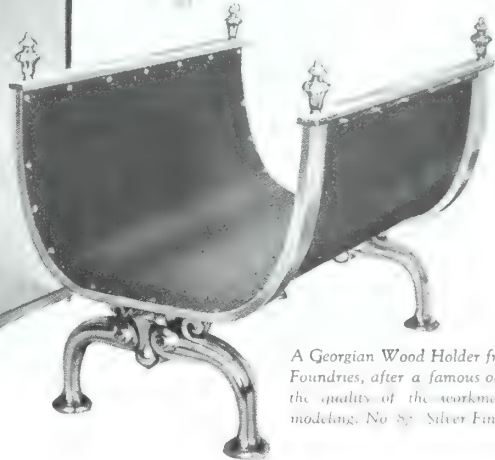
The Warm Glow of Christmas lives on in these gifts for the HEARTH—



A fine-mesh Fire Screen with the beautiful proportions and graceful decoration of the Louis XVI Period. Center Panel is 36" across and the wings are each 11" wide. No. 6451 Gold Finish. Price \$95.



Electric Coal Grate—a new Jackson model which happily reproduces a graceful decorative motif of olden days. No. 226. Gold Finish. Price \$115.



A Georgian Wood Holder from the Jackson Foundries, after a famous old design. Note the quality of the workmanship and the modeling. No. 87. Silver Finish. Price \$1.

This Fire Set has that substantial and superior air which marks all of Jackson's Fireplace Accessories. No. 505. Silver or Gold Finish. Price \$165.

PERHAPS the reason Christmas Shopping for grown-ups seems so difficult is that we are all children enough at heart to wish our gifts to say "Merry Christmas" as happily and surely as our toy-filled stockings once did. Don't forget then, that Santa Claus still pays his visits down the chimney! The Hearth is the one Christmas symbol which lives on throughout the year. It is a perennial reminder of good St. Nick and the joys and delights of Christmas cheer. A gift for the Hearth is the perfect Christmas Gift—as seasonal as Holly and Mistletoe—as symbolic as the Yule Log itself! Shop here and you will find the most charming and original gifts for the Hearth—Fireside Fittings which will make the warm glow of Christmas live on throughout the years in the hearts of those who are near and dear to you. Mantels, grates, firedogs, fenders—screens, scuttles, bellows, and baskets—some new, some from famous Old World castles and mansions—yet all with that distinction and excellence which for 100 years have characterized the exclusive and unusual Fireplace Accessories offered by the House of Jackson.

A visit will help make your Christmas a success! If you cannot come, we will be pleased to send you photographs.

JACKSON COMPANY

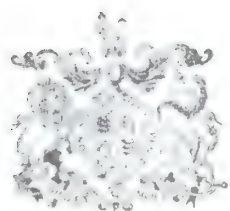
2 West 47th Street, New York
318 No. Michigan Ave., Chicago

ROMINENT FAMILIES IN THE SOCIAL REGISTER



Peplow ... a Pattern of Immortal Beauty which magically links Past, Present and Future

REMARKABLE, isn't it, that a design created over 150 years ago should still be in demand for modern tables? Yet, when you see this delightful service, you will perceive a rare grace and charm which fully explains its enduring popularity. "Peplow" is one of the earliest of all Spode patterns. It was originated shortly after Josiah Spode opened his factory at Stoke-on-Trent, England, in 1770. This quaintly attractive floral design, with its bright, gay buds and blossoms, is English through and through, and its beauty is enhanced by the body used—a fine *bone china* made after Spode's original formulas. When choosing for your own table, why buy for the present when you can select shapes and patterns which have proved their worth through a long and distinguished past, and possess that quality which makes them worthy of preservation by future generations? Many distinguished American families have discovered the rare satisfaction of buying old Spode patterns, which, having survived the "Test of Time", possess the magical property of linking together the Past, Present and Future! May we tell you the name of the store nearest you who can supply you with "Peplow" and other famous Spode Services?



*For a full treatment of the history of
The King and to H. R. H.,
The Prince of Wales*

COPELAND & THOMPSON, II
206 Fifth Avenue
New York City

S P O D E



PORTRAYED above is the miniature model Napoleonic coach which boys in the United States are to build as members of the Fisher Body Craftsman's Guild.

Its design is a composite of the two famous coaches used by Napoleon. One, used at his coronation, is now in the Museum at Versailles, France. The other, in which he rode with his second bride, Marie Louise of Austria, now reposes in a royal museum at Vienna.

To perpetuate the practices and principles of craftsmanship is the purpose of the Fisher Body Craftsman's Guild which is sponsored by the builders of Bodies by Fisher. And to encourage the boys to build this miniature coach, the Fisher Body Craftsman's Guild offers every boy

between 12 and 19 years, inclusive, unusual opportunities —four complete university scholarships of four years each, industrial recognition and numerous other awards.

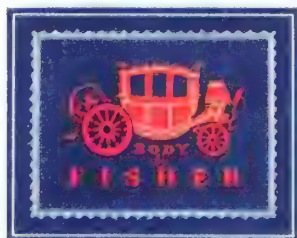
For it is the sincere desire of the builders of Bodies by Fisher that tomorrow shall see this country peopled by men to whom honor can be given for their ability to design well and to build soundly whatever their generation may require.

Any boy in the United States between the ages of 12 and 19, inclusive, may enroll in the Fisher Body Craftsman's Guild at the showroom of any General Motors car dealer. Membership is free. There are no fees or dues of any kind. If there is a boy in your family or community who is eligible for membership, urge him to enroll today.

CADILLAC • LASALLE • BUICK • VIKING • OAKLAND • OLDSMOBILE • PONTIAC • CHEVROLET

FISHER BODY CORPORATION • DETROIT, MICHIGAN

Division of General Motors



KARASTAN

THE WONDER RUG OF AMERICA

YOU CAN'T TELL THE DIFFERENCE

SIDE BY SIDE—a precious Persian rug of finest design and craftsmanship—and a Karastan reproduction. All the vibrant beauty of color, of pattern and texture of the one, perfectly mirrored in the other. But at what a difference in price! With Karastans you can enrich your home with the priceless luxury of true Orientals at a fraction of the cost—and woven as they are, these Karastans add heirloom durability to their splendour.



KARASHAH
Equally beautiful,
Lower in price.

THE ORIGINAL KASHAN

An exquisite example of the rugs of Kashan, chosen for its unusual character and beauty of design in the delicate tracery of foliage which makes an inner dado border. The weavers of Kashan were favored by the Shahs of Persia for their rare perfection of weaving and design—and Kashan rugs are highly prized by the connoisseur.

THE KARASTAN KASHAN (Pattern 751)

This Karastan reproduction in the right half was exposed to the camera simultaneously with the original Kashan. It is practically impossible to tell one from the other. The Karastan reflects all the quality, the artistry, the beauty of the original with an unfading wearability which doubles its value in the modern home—at a small percentage of the price of the original.

KARASTAN RUG MILLS
295 FIFTH AVENUE, NEW YORK

ON DISPLAY AT LEADING DEPARTMENT STORES THIRTY SIXS EXTENSIVE SELECTION OF PATTERNS INSIST UPON KARASTAN

DIRECTORY OF DECORATION & FINE ARTS



ODOM AND RUSHMORE

Interiors, French Antiques
Lamps and Shades
555 MADISON AVENUE
NEW YORK



WALTER JOHNSON, INC.
INTERIORS AND
ANTIQUES
818 Madison Ave., New York City
Telephone Room 6327

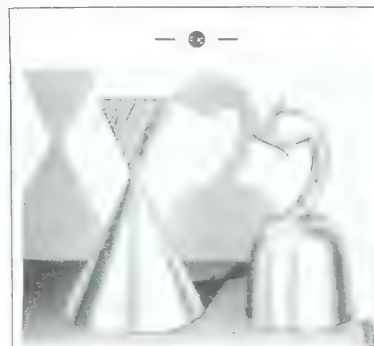
AN interesting new series of tissue wrapping papers is being offered by Norcross for the Christmas gift package. The designs are numerous and delightfully gay and colorful. The conventional silver stars, red berries and poinsettia are used in original ways and, if you prefer them, there are very modern interpretations of the Yuletide spirit. Even the most commonplace gift must borrow glamour from one of these ornamental wrappings. To fasten the packages, this firm also makes a variety of paper ribbons that are both decorative and strong, and, if wrinkled, are easily smoothed with the fingers.

THE new vogue for richer fabrics is echoed in the boudoir, where feminine charm finds a sympathetic and flattering background in velvets and laces and soft crêpes de Chine. At Carlin Comforts Inc. we found the newest comforters of velvet, and a particularly lovely chaise longue set was made of



18TH CENTURY ITALIAN INLAID COMMODORE
HEIGHT 31" LENGTH 41" WIDTH 20"

DIANE TATE AND MARIAN HALL INC
801 MADISON AVENUE · NEW YORK
Old English and French Furniture



Chromium Metal Bells
\$5.00 each including postage

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Complete Furnishings
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Distinctive Screens

This interesting screen portrays the colorful beauty of ancient Venice.

Our most complete collection includes screens of every decorative period. Catalog "H" on request.

**Venezian
Art Screen Co., Inc.**
540 MADISON AVE., NEW YORK
Between 54th and 55th Street
THROUGH YOUR DEALER OR DECORATOR



WELLCOME LUCE & CO.
ATLANTA
ARTS · INTERIORS · REPRODUCTIONS

DIRECTORY OF DECORATION & FINE ARTS

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Direct Importer of

THE FETTÉ RUGS

(Chinese—in Pastel Colors)

Soft, lustrous rugs in any size or color

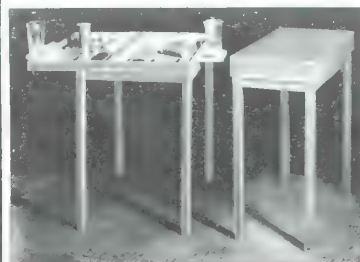
Made to order
Through your Decorator

11 BUILDING
10 EAST 42nd ST.
NEW YORK
by appointment please

kingdom can be colorfully pictured on tile. There are bird designs, too, in a variety of lovely colors, and one deserving particular attention has a silver bird against a background of black. Any of your favorite birds, animals and pets can be used as a subject for one of these decorative tiles.

A PRACTICAL innovation in chaise longue coverlets, one for which to be truly grateful, takes the form of a huge pocket in the lower end of the cover. It completely covers the feet and ankles, protects them from stray drafts and prevents the coverlet from slipping off. This is to be had at the Nancy Lincoln Guild, together with many other varieties of quilted boudoir accessories, decorated with lovely appliqué work or with hand-painted designs. One of the latter is for a child's room and makes use of the alphabet as a design. This shop also carries a line of attractive gingham-appliquéd kitchen curtains.

distinctive · folding backgammon ... tables



Exquisitely hand-painted in Chinese yellow, red, or green with antique lacquer finish. Complete with all accessories \$50
Other models in natural wood finish. And special four-way gaming tables in period inlaid and engraved designs for backgammon, checkers, poker and bridge.

l'elan inc.

interior decoration
50 east 52 st. new york city

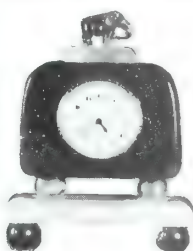


DISTINCTION!

One of the unusual linen closets designed by The Closet Shop—cleverly planned, charmingly decorated. Individual closets may be designed to your own requirement and taste. We welcome inquiry.

From the Original Closet Shop

The CLOSET Shop
MRS. GEORGE HERZOG
10 MADISON AVENUE, NEW YORK
KINDLEMAN 3440

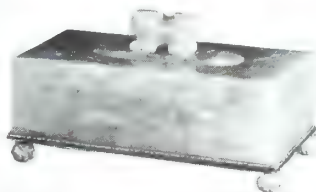


Exquisite objets d'art

GIFTS
To Be
Truly Treasured!



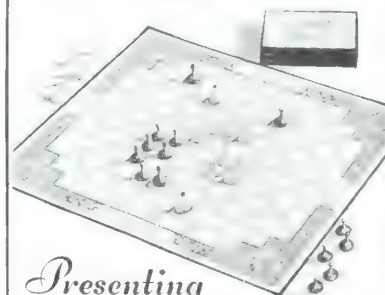
If seeking the ultra in gifts, here you will find a most unusual display of crystal lighting fixtures... rare rose quartz and jade lamps... gorgeous vases... exclusive smoking accessories, desk sets, picture frames, and other enchanting novelties that will richly accent the beauty of any room.



Charles J. Weinstein Co.
IMPORTERS AND MAKERS
Distinctive Lighting Effects

2 WEST 47th ST. NEW YORK
Telephone Bryant 1946-75

SAKS-FIFTH AVENUE NEW YORK



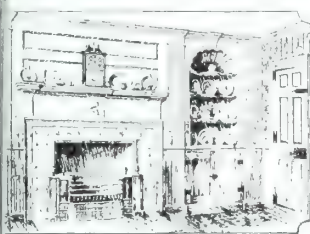
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A Game by George S. Parker

Far livelier, brighter and more interesting than checkers—immeasurably simpler and easier than chess!

Milton C. Work pronounces CAMELOT "a brilliant game of extraordinary fascination." Elizabeth Clark Boyden hails it as "America's contribution to the world's greatest games." E. V. Shepard calls it "a masterpiece!—a new delight."

Easily learned, CAMELOT is the latest game sensation! *Lancet edition, heavy board, 2.00. Tristram edition, heavy board, 5.00. Fine edition, in rich binding, 10.00.* Second Floor.



HARM Begins with the FIREPLACE

How often a beautiful fireplace transforms an ordinary room into one of charm and distinction! Which is why you should plan your room around the fireplace. We specialize in mantel-piece design, paneled rooms and hardware, and cooperate with many of the country's leading architects.

Let us send you our catalog. Specify French, English, American mantelpieces; Fireplace accessories; Colonial hardware; Early American stoves. Special catalog for architects.

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SHERATON SIDEBOARD

Circu Seventeen
Nineteen Five

Length 4' 10"

THE CAVE COMPANY

FURNISHINGS DECORATIONS
ANTIQUES REPRODUCTIONS

HOUSTON & BEAUMONT
TEXAS



Surely you have at least one mark or ornament for so decorative a flower vase. Comes in hammered brass with copper finish, or vice versa. 11" high, 9" wide, \$4.00. Postpaid.

Send for Catalogue CC12

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Established 1898
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DIRECTORY OF DECORATION & FINE ART



TARNISH now banished forever!

Staybrite No-Tarnish Tissue can never be touched by tarnish. The labor and litter of polishing is banished forever. This chemically treated, patented tissue now available in better class department stores, twenty-four sheet rolls, 50¢ a roll. Or write for special forty-eight sheet package, \$1.00 prepaid.

C. H. DEXTER & SONS, Inc., Dept. H-5
Windsor Locks, Conn.

STAYBRITE
NO-TARNISH TISSUE

At Bonnier's we found several solutions to the difficult problem of the man's gift. A twist of the propeller produced a cigarette lighter in the cockpit of a very realistic airplane. The plane is bronze or chromium-plated and has been designed to stand upon a desk. Another practical accessory for the man's room consists of four small square boxes which, when opened, to be four individual ash receivers. Inside each is a removable glass receptacle for ashes, and, on the inner side of the lid, a cigarette holder. They stand, when not in use, on a small tray with convenient handle in the center. The whole is 14-carat gold-plated and enameled in black and green or red and black.

THE vast preparations that the toy stores have made for Christmas remind us that this season really belongs to the children. At the Mayfair Shop we found all the old favorite toys and many wonderful new ones. A baby doll that walks,

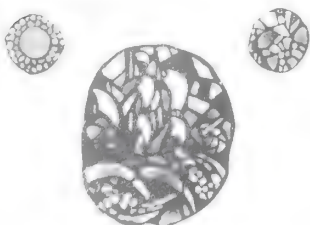
MAYFAIR PLAYTHING for Christmas Gifts



You have come for home entertainment, the most interesting playthings, the toys that make you a beloved Santa Claus. Come... See the Display.

Our Christmas Catalog is the distant Santa's Gift Guide—and it's yours for the asking. What You Get at Mayfair is the Best of its Kind.

Mayfair Playthings Store
9 East 57th Street New York City



Sandwich Glass in Medallions

These medallions are made of sandwich glass, a material that is both durable and decorative. They are available in a variety of designs, including floral, geometric, and abstract patterns.

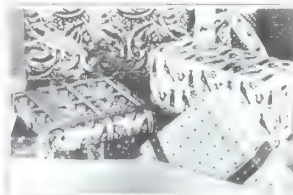
Charles F. Connell
New York City



A HOLIDAY GIFT
diffusing Christmas cheer—hand wrought iron bridge lamp of excellent proportions, in tique finish, black, rust, blue, green or red. Complete with shade, \$12.90 (including crating).

Baphi INC
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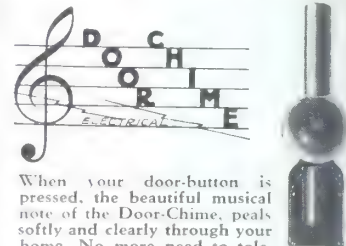


Gay Christmas Wrappings

Ten sheets of decorative paper in colors, red, green, blue and gold, and blue and silver, \$1.10... 12 assorted envelope and note sets, \$1.20... 60¢... two rolls of Japanese paper, 1 pc, 60¢... 12 pc, \$1.20... 50¢... or complete group for \$3.50 postpaid... your favorite shop or direct.

Amy Brewster

31 East Tenth St., New York



When your door-button is pressed, the beautiful musical note of the Door-Chime, peals softly and clearly through your home. No more need to tolerate the rasping noise produced by the old fashioned and commonplace vibrating bell.

The Door-Chime sounds but one single note, with each pressure of the button. Impatient callers cannot annoy you with their devilish practice of holding the door-button, which causes constant clanging of the old type bell.

Your present door-button and wiring remains unchanged. It is merely necessary to remove the old bell and mount the Door-Chime. A simple effort.

The Door-Chime is appreciated in fine homes, as a definite step from the commonplace. An unusual gift.

Finished in Bronze \$16.25 Post Paid U.S.A.

order from

The H. R. KIRKLAND Co.

70 East 45th Street, New York
Telephone Van Nostrand 3-5000



Colonial Coverlets

These coverlets are made of high-quality materials and are available in a variety of designs, including floral, geometric, and abstract patterns.

Vermont Natives Industries
Shop 32, Bridgewater, Vermont



\$125

Handmade in Vermont

BACCAMMON TABLE in the Sheraton style, an exclusive model designed and executed in the Penn shops... of mahogany overpainted in various colors and decorated in gold... 20 1/2 high 18 1/2 wide 20 1/2 long.

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The American Furniture

PASADENA, CALIFORNIA

For Christmas giving—a Mistress Mary Garden Faucet

For your friend's garden or conservatory, the Mistress Mary Garden Faucet, in bronze or silver, with a standard fitting. Can be sent direct as a gift with your personal card. Check with order, postage prepaid in U.S.A.

\$3.00

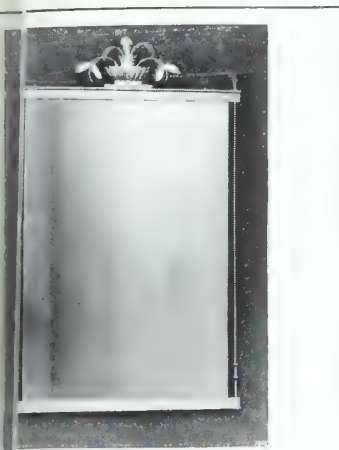
Write to order, check order received with for the order.

MALCOLM'S

Unusual Decorations for the House and Garden

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DIRECTORY OF DECORATION & FINE ARTS



MIRROR with frame of pewter and brushed brass, 22 x 16 inches. Ask to see Nessen Lamps, Mirrors and Tables, at your favorite shop or decorator's, or write for information to

NESSEN STUDIO, INC.
151 East 38th Street
New York

talks and sleeps is called the Tinkle Head because of her close-cropped, curly red hair. Pinocchio, that adventurous wooden boy, is there, in person. A miniature xylophone really plays. When you call him by name, Radio-Rex, a handsome bulldog, leaps from the kennel in which he lives. With a toy greenhouse, tiny seeds are supplied which, planted in small flowerpots and watered faithfully, really grow.

AT Eleanor Beard's, a shop that specializes in everything quilted, we found some lovely baby things. A collection of quaint, multi-colored animals, the soft and huggable kind, was particularly attractive and interesting as a gift suggestion. In addition, there were all sorts of charming quilted articles for grown-ups. Utility bags and boxes of every size and for a variety of uses are particularly stressed, one set of four cases taking efficient care of lingerie, stockings, handkerchiefs and gloves. Trapunto quilting is used throughout.



PERCELLEN Hooked Rugs

Each rug is a masterpiece of art. We have these two little hooked rugs in the top left corner. They are 2' x 2' and 2' x 2'. The bottom rug is 2' x 2'. Matted percelen rug. Send for booklet describing Percelen rugs and how to care for them.

Alfred P. Porter

Cedar Swamp Road
Glen Head, Long Island, New York



Reg. U. S. Pat. Office—Pat. Pending
The Solitaire Table in genuine mahogany or colored lacquers

Send your card and your check. We do the rest. Your friend receives an interesting Christmas gift, nicely packed, at just the right time—no shipping worries for you. The gift, a continuous remembrance of you, its many uses making it a daily joy to its owner.

Write for the booklet of prices today
THE SOLITAIRE TABLE COMPANY
at Old Saybrook, Connecticut

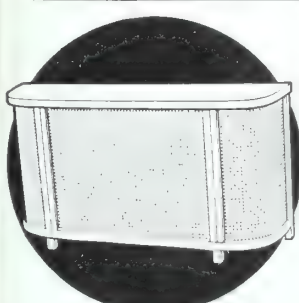
TEAK FURNITURE FOR YOUR GARDEN OR PORCH



For centuries the teakwood forests of Burma and India have provided ship-builders with their prized timbers. Today, from these same forests, comes the wood which McQuesten craftsmen fashion into fine furniture. Elemental in its sturdiness, beautiful in the silvery hue it gains with age, and graceful in the designs which have been translated into this most romantic of all woods, teakwood furniture will lend an imperishable charm to some delightful corner of your garden or porch.

Above: the Chesapeake Seat of Natural Teak, five feet long—\$55. Write today for your free copy of Booklet A, describing other benches, chairs and garden pieces of Ship Teak Garden Furniture.

**GEORGE
MCQUESTEN
COMPANY**
EAST BOSTON, MASS.



BEAUTIFY THE SPOT
occupied by the discordant radiator with a
**TUTTLE & BAILEY
RADIATOR CABINET**

Write—phone—or call for descriptive literature

TUTTLE & BAILEY MFG. CO.
ESTABLISHED 1846
441 Lexington Ave., N. Y.
Phone: Murray Hill 8600



FAMOUS SALONS

reminders of beauty and wit suggest lovely Mademoiselle. The bedroom suite RECAMIER cool green in antique cracked finish, intriguing with French border of scarlet berries and blue-belle leaves is charmingly named. Ornate with low roll end beds and graceful companion pieces.

Illustrations again repeat. See 10, across from you last December in design from

A. L. DIAMANT & CO.

Importers, J. Libery, and Retailers of Interior Furnishings
101 & 119 Park Ave., New York 1515 Walnut St., Philadelphia
Sole American Agents for ZUBER & CIE, ALSACE, and PAUL DUMAS, Paris

Nature's Palette

has its way in the CAPUCINI, a series by Paul Dumas, Paris. Poppies, larkspur, snap-dragons, great bouquets of them in baskets, suggest the intimate beauty of a French garden. On beautiful background colors of peach, fawn, aquamarine, azure and noir. Price \$1.65 a yd.

Spanish Adventurers

of old sailed to Brazil in square-rigged ships, fought primitive natives in the jungles and built a new Spain in South America. The scenic wall paper BRAZIL by Zuber & Cie, Alsace, depicts the romantic story in wonderfully colorful panels.

DON'T give your children the usual doo-dads this Christmas. Here, for instance, is an upholstered chair for little Sally. This toy chest to help Jane acquire orderly habits. This sturdy desk for Tommy. For industrious David this table and bench. Hundreds of things, graded by ages, to make your Christmas shopping easier.

CHILDHOOD, INC.
32 E. 65th St., New York

Send for Christmas List No. 42—children's furniture and unusual toys



WONDERFUL to see what change takes place in ordinary closets when tailored by Aguilar. Closets for apparel, linens, or a perfect jewel of a private bar, designed and built in our own factory.

Paneled Rooms in Pine and Oak

**AGUILAR
TAILORED CLOSETS**
572 PARK AVENUE at 63rd ST.
Regent 6347-8

DIRECTORY OF DECORATION & FINE ARTS

BLEET-FOOT STOOL



... of colors, or ready for your needlepoint ... which have all the ...

... all touch ... Top 14" x 9" \$5.00 ...

SOMERSET SHOPS

108 Water St. Fairfield, Maine

AMY DREVENSTEDT, specialist in cards that give an unusual and modern twist to the old Christmas wishes, and tags and wrappings to embellish the gift package, has an even more than usually attractive supply for this year's holiday season. Seekers after individuality will surely find it in this interesting collection. On one very effective card of rose-colored Japanese paper, silver flocks of sheep browse in Celestial fields where the trees bear starry fruit. Another has the naïveté and color of a peasant design.

MARY RYAN is showing a splendid assortment of novelties, imported by Pitt Petri, that would make delightful and somewhat unusual Christmas gifts. Of these we noted, in particular, steel mirrors of various sizes. Their unbreakable quality makes them extremely desirable for the purse or traveling bag, and they would be very effective as dressing table accessories in guest rooms.



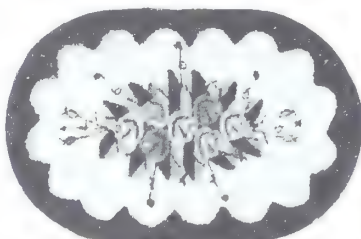
King Enamel of Crystal Clarity

Enameled hand-made and engraved sterling silver boudoir set in pastel tints. . . . Ask your jeweler or write—

KING'S ENAMEL & SILVERWARE, INC.
7-11 WEST 45TH ST., N. Y.

Grace Bullfield
Announces
Exclusive
19th Century Furniture
Papered Quack samples
977 Third Avenue
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Executive Office 21 West 8th Street

Mountain Arts and Crafts



Mountain Made Hand Hooked Rugs of unusual beauty and durability. Above is "Lincoln" Design, 24" x 37" \$7.00, 30" x 60" \$13.75, postage paid. Catalog, sent upon request shows many other designs and sizes of these examples of the rug maker's craft, also Hand Weaving and Hand Turned Chairs and Foot Stools.

THE MOUNTAIN CRAFT CO.
Chimney Rock, N. C.

SUN PARLOR, YACHT, TERRACE AND GARDEN FURNITURE



Some of our installations:

Whitehall, Seminole Club, Miami Biltmore, Dunes Club, Fishers Island Club and most prominent homes and clubs in America.

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217 East 42 St New York



GARDEN FURNITURE

Distinctive garden ornaments of Pompeian Stone, Lead, Terra Cotta and Marble will be found on exhibition in our Studios.

An illustrated catalogue sent for 10c

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253 Lexington Avenue at 35th Street
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Old English Chair with upholstered seat and back. Upholstered in velvet or silk.

Miss Deane's Winter tour throughout the United States will enable her to arrange appointments in most any city. Correspondence

EDITH DOUGLAS DEANE

... of ...
... of ...
... of ...

For the Closet



No. 1—Hanger, velvet-covered, 50c each, 6 for \$2.75.

No. 2—Hanger, covered with velvet in 12 colors, 50c each, 6 for \$2.75. Colors—Nile, peach, rose, lavender and blue. \$1.00 each, 3 for \$2.75.

No. 3—Shoe rack, shape of shoe, 50c each, 3 for \$2.75.

LADY WHARINGTON, INC.
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Here's Your Christmas



Bobby Jones winning the British Open

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American Sporting Prints

Immediate delivery: 1, Bobby Jones, 2, First Championship Football Game, 3, Gallant Fox and Saddle, To follow: 4, First golf match, 5, Enterprise and Shamrock 1930, 6, First prize fight, 7, Dempsey-Tunney, Chicago, 8, First horse race. Beautifully printed in full color. Each print mounted on a card. Price 25c. First edition, 500 prints. \$2.50 each, \$5.00 per set of 5. See your print dealer or write us.

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Currier & Ives, Inc. has published a reprint of old Currier & Ives.

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BOOK of ETIQUETTE



The reasons for good manners, and the rules and customs which families of breeding and tradition observe today in social intercourse.

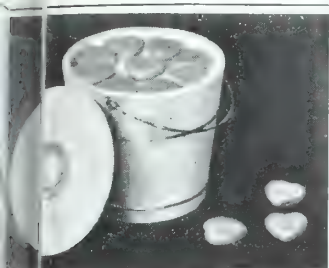
530 pp. \$4.

VOGUE

GREENWICH

CONNECTICUT

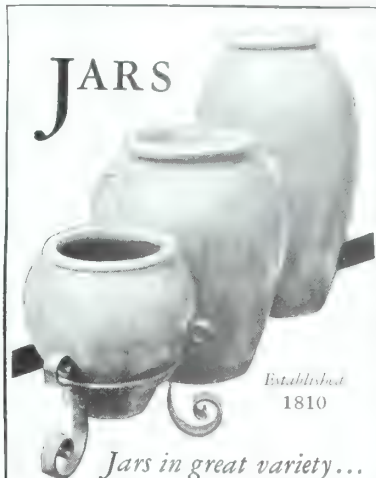
REPOSITORY OF DECORATION AND FINE ARTS



Vermont sends this "Sap Bucket" of real Maple Hearts

Love them fresh from the heart of maple country. Daintily packed in a "Sap Bucket" of natural wood, as sweet. Deliciously smooth, rich in the gift of the sugar orchard. Novel for candy or prizes, ideal for gifts. Today for your Sap Bucket—contains 6 oz. net. Fresh daily, to you or to post, \$1.50 postpaid (West of Miss. 65). Sap Bucket of 1 lb. Grand Stirred Sugar \$1. Filled with 2 lbs. of Maple Sugar. Price list of maple products daintily confined. Sent free.

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CANDIES, Inc.
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St. Johnsbury, Vt.



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Jars in great variety...
and other decorations for the Garden,
Sun Room and Interior. All in high-
fired, enduring Terra Cotta.

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Unlimited opportunities
in this fascinating profes-
sion. Full instruction in
selecting and assembling
period and modern furni-
ture, wall treatments, fab-
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conducted by leading New York
decorators. **START AT ONCE.** Full in-
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INTERIOR DECORATION**

Madison Ave. Established 1916 N. Y.



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IN TWO BOOKS

MR. CHILD plans and supervises
residences throughout the East and
South and these books show repre-
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"COLONIAL HOUSES" 13 1/2 x 19
inches, 30 two-story designs, \$15,000
to \$300,000 to erect. Price \$5.00 deliv-
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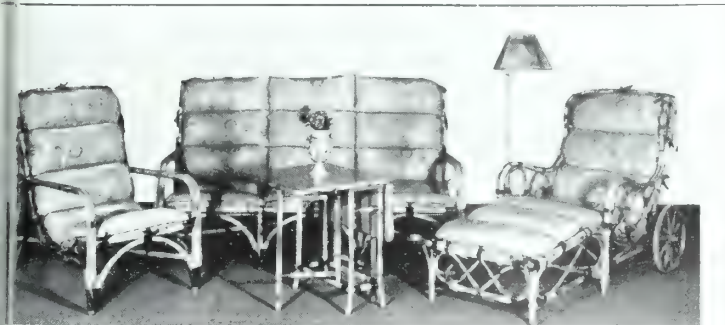
"STUCCO HOUSES" (cloth) 14" x
26", 24 designs mostly two-story, \$15,000
to \$140,000 to erect. English,
French, Italian, Spanish styles. Price
\$10.00 delivered.

Each Contains: Exterior Views,
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Send check or call and see the books

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We are constantly Furnishing Prominent Homes, Hotels, Clubs, and
Yachts with the Most Distinctive Reed and Rattan Furniture.

WEATHERPROOF FURNITURE FOR THE OUTDOORS
IRON GARDEN FURNITURE

New Catalogue of Reed Furniture sent for 25c

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in Sun-Parlor
Furnishings

The REED SHOP, Inc.

117 EAST 57th STREET, NEW YORK
PALM BEACH, FLORIDA

Imported
Decorative
Fabrics

Is He a Drawing Room Sphinx?



WATCH YOUR HUSBAND

Conversation is a lost art with many a successful business man,
unless the talk turns to business. No wonder many a wife be-
comes discontented when she reflects that her husband is ob-
sessed with business and cannot think or talk of anything else.

The remedy for this state of affairs is a winter cruise via *Red Star* or *White Star Line*. Sea travel gets a man's mind com-
pletely off his business concerns. If your husband is a drawing
room sphinx, take him away from drudgery this winter. See
him expand—develop—under the suasive influence of salt air,
ocean sunlight, congenial companions, new environment. And
it's wonderful for the woman overburdened with social obliga-
tions and domestic affairs.

MEDITERRANEAN—Holy Land, Egypt and other points of prin-
cipal tourist interest. *Britannic* (new), Jan. 8, 46 days, \$750 (up)
1st Class—\$420 Tourist 3rd Cabin. *Homeric*, Jan. 24, 45-57 days,
\$850 (up) 1st Class. *White Star Line* in cooperation with Thos.
Cook & Sons.

WEST INDIES—12 to 19 days. Port au Prince, Kingston, Vera
Cruz, Havana, Nassau, Bermuda. *Lapland* and *Britannic*. \$123.50 (up).

WORLD CRUISE of the Belgenland—
Still time to join this "Cruise of Cruises," sail-
ing from New York, Dec. 15; San Diego, Dec.
31; Los Angeles, Jan. 2; San Francisco, Jan. 4.
Red Star Line in cooperation with American
Express Company. \$1750 up (133 days).



Write for descriptive literature and the book,
"Watch Your Husband," to Desk F, I. M. M.
Co., No. 1 Broadway, New York.



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INTERNATIONAL MERCANTILE MARINE COMPANY

30 PRINCIPAL OFFICES IN THE U. S. AND CANADA. AUTHORIZED AGENTS EVERYWHERE

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The languorous Old World atmosphere—the gaiety and friendliness—the picturesque charm of the city—make Havana nights romantic memories.

At the Gran Casino Nacional—at all smart places one sees beauty, and discerning women recognize Paris creations all about. Original models from Chanel, Berthe, Lucile Paray, Molyneux—every important couturier.

Havana indeed is the fashion center—the Paris of the western world. In this, El Encanto, Havana's largest de-

partment store, plays a leading part. Here one is shown the choicest models of the French collections at prices considerably lower than in the States because of lower Customs' duties. For lovely gowns—wait until you reach Havana!

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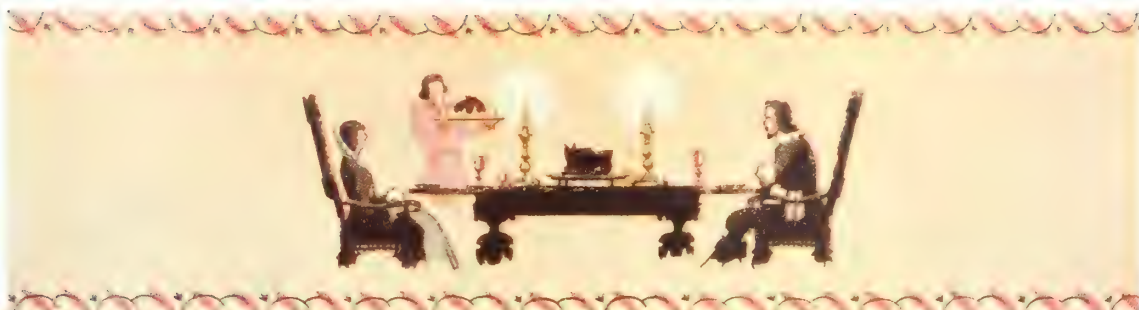
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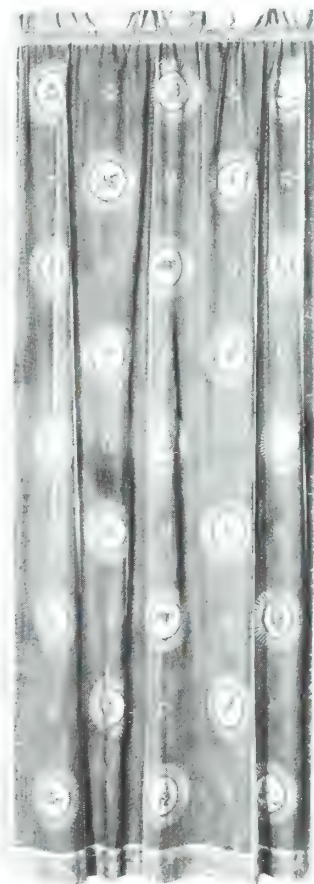
Blankets



Joseph B. Platt

FOUND THE INSPIRATION
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Lace IN 18th CENTURY NEEDLEPOINT

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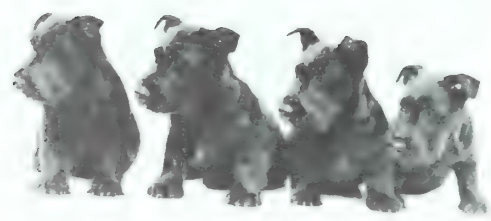
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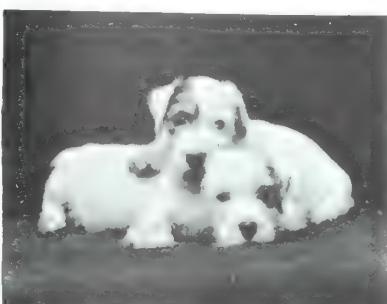
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(Above) No wonder the Scottish Terrier is perennially popular: From youth to old age he is as individualistic as a tartan or a bagpipe skirl. These four are from Mine Brook Kennels

(Left) Generations of dog aristocracy are back of the Irish Setter, typified by In. Ch. Delaware Kate. Courtesy Happy Valley Kennels

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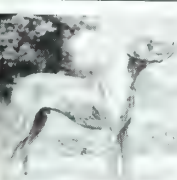
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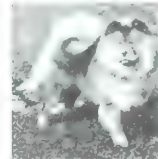
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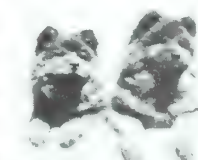
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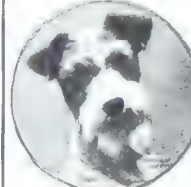
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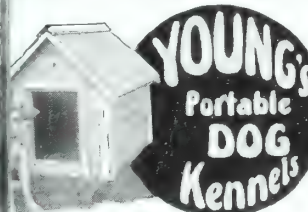
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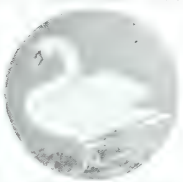
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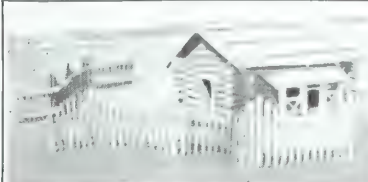


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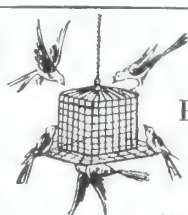
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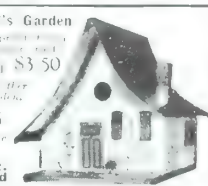
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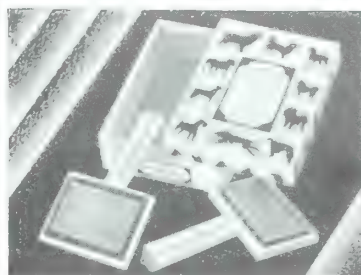
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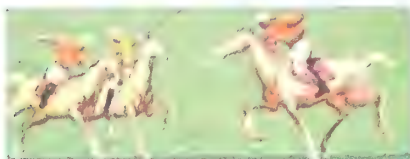


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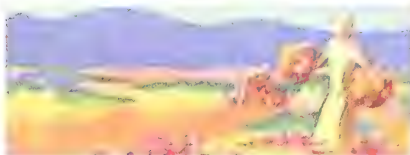
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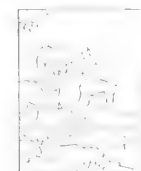
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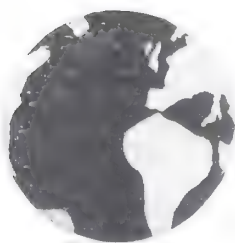


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When we've grown up, some of us are a little wistful as December rolls along, and some are frankly cynical . . . A diamond bracelet? Thank you, John . . . A new car? Dad, that was sweet of you . . . We go on over to the Club, say Merry Christmas to a lot of other people who all have diamond bracelets and new cars . . . we have them too . . . and then we leave.



The same roads flash by, a little faster. The diamonds sparkle, but the eyes we turn on them are the same eyes, a little weary. No one has given us anything that has wrapped the common earth in a mist of stars. No one has given us anything that has changed *us*.

What do you know of this huge spinning ball, spangled with seas and girdled with wonder? Mountains where the snow has never melted since Adam kissed Eve. Cities where the least of the stories would start a new Arabian Nights. Roads that climb to unimaginable sunsets. Moons that rise to music that twists the heart. People and places and loves and hates old as the Serpent and new as tomorrow's dawn . . . Children can be happy in a very narrow span. We can swing out to heights no child can ever know.

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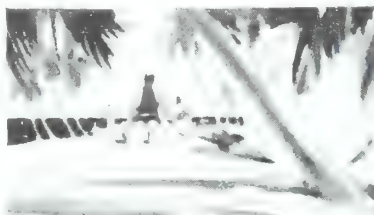
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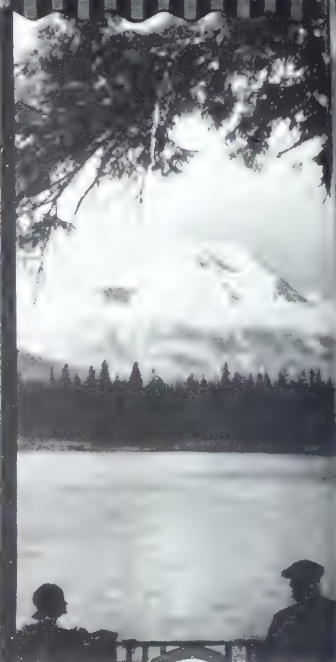
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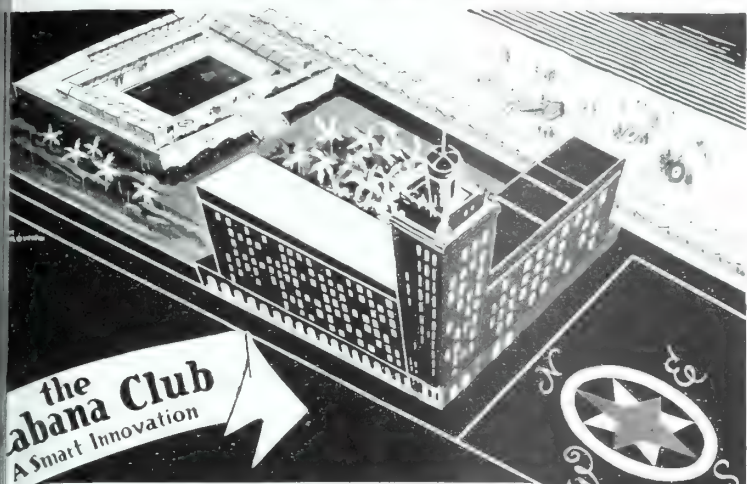
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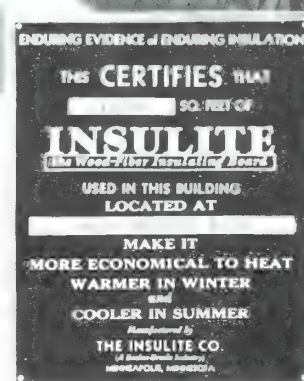
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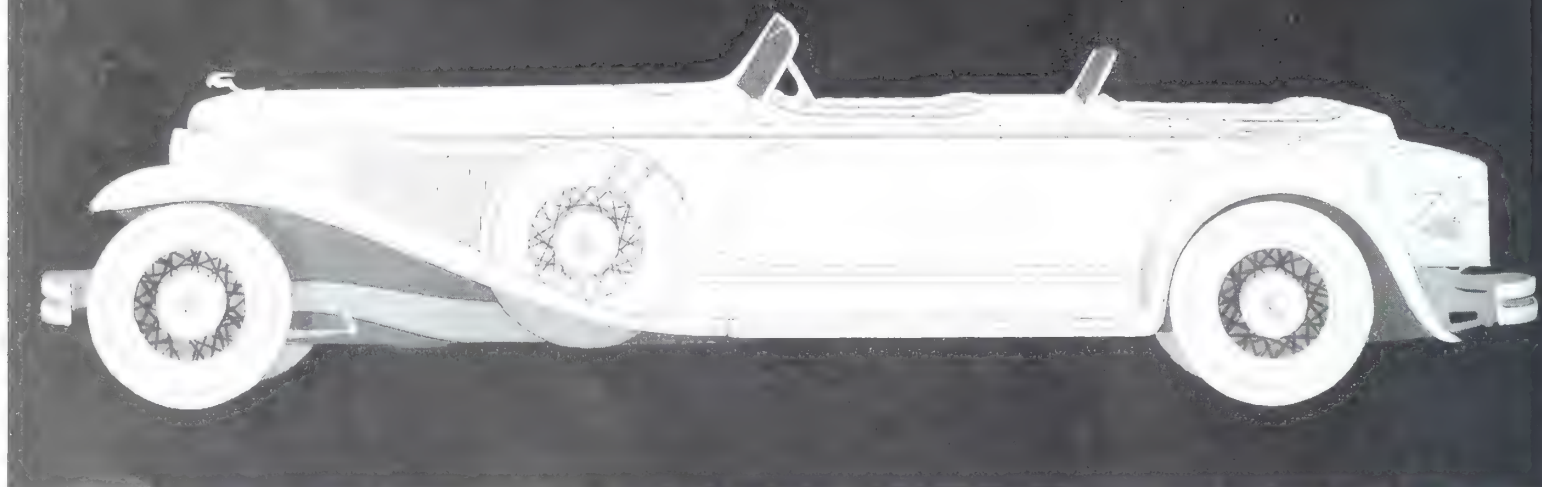
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HOUSE & GARDEN

Condé Nast Publications, Inc.

RICHARDSON WRIGHT Editor

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December 1930

COVER DESIGN BY PIERRE BRISSAUD

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MONOTONY, we suppose, is initiative's deadliest foe, a subtle enemy that threatens by the very stealthiness of its attack. Far too few individuals sense its presence or, realizing it, take the necessary defensive steps.

It always seems to us that the Christmas season brings no more sterling service than its ability to break through this summer of the world's yearly round. If monotony hovers near, Christmas puts it to rout. It is quite as much a physical and mental tonic as it is a religious one. Perhaps that is one reason why its holiday spirit has so long endured, an uplift to mankind, a wholesome rejuvenation of untold human benefit.

Subscribers are notified that no change of address can be effected in less than one month. Address all correspondence relative to subscriptions to House & Garden, Greenwich, Conn.

VOLUME LVIII

THE CONDÉ NAST PUBLICATIONS, INC.

NUMBER SIX

Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. PICKRELL, TREASURER; M. T. MOORE, SECRETARY. EUROPEAN OFFICES,

1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. SUBSCRIPTIONS, \$3.00 A YEAR IN THE UNITED STATES, COLONIES, CANADA AND MEXICO; \$4.00 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT GREENWICH, CONN., UNDER THE ACT OF MARCH 3, 1879

Printed in the U. S. A. by The Condé Nast Press

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EATING GIFTS. There was once a good old custom of giving foods at Christmas, and we wonder why this year isn't a good time to revive it. Not necessary foods, but unaccustomed luxuries. Many a man and woman would be delighted with a jar of caviar. A Stilton cheese or a Belepasi would be acceptable to some. Nor can we imagine anyone being ungrateful if she found a Virginia ham under the Christmas tree. There are canned mangoes on the market and all manner of English, French and German cakes and cookies and the kinds of preserved fruits and jams are legion. Try eating gifts this year!

FORTITUDE IN EGYPT. Part of the Christmas story concerns itself with the flight into Egypt—the whole family fled from the sudden enforcement of a cruel mandate. Not many details are given. We are left to surmise the dangers, discomforts and exactions of that flight. From all we know, it was borne cheerfully and with fortitude. The world today seems under an equally dismal cloud. Among many there is discouragement as dark as Egypt. When the load is lightened, shall it be said of us that we did the day's work cheerfully, that we met discomfort, discouragement and the exactions of circumstance with fortitude?

GARDENS ON HIGH. There is no stopping the spread of creative interest in gardening. Of late years, especially, it has extended to all manner of situations which used to be thought horticulturally impossible. Today you will find on hundreds of flat city rooftops such displays of growing plants as make it seem that a bit of true country has come to town. From early spring until fall these gardens in the sky are gay with blossoms and comforting with the lush green of foliage—Hyacinths, Tulips, Iris, Sweet Alyssum, Matrimony-vine, Harebells, Coreopsis, Petunias, Marigolds, Zinnias, Heliotrope, Morning-Glories, Nasturtiums, Gladiolus, Boston Ivy—a sturdy, worthy crew.

THE EXPOSITION. Among the events to look forward to next spring is the House & Garden Exposition, to be held in the Grand Central Palace March 30th to April 4th. Here will be presented a comprehensive demonstration of present-day progress in house planning, house construction, the furnishing and decoration of rooms and the layout of gardens. Expositions of this kind have been held successfully in Europe during the last few years. House & Garden's Exposition, based on the same plan, will be the first complete American show of this nature. Those visiting it will be able to see, in carefully staged exhibits, the current taste and products that go to make up the best types of American homes.

MR. WILSON'S LAST ARTICLE. With the deepest sorrow House & Garden announces that Mr. Ernest H. Wilson's article in this issue will be the last to appear from his pen. He and Mrs. Wilson were killed in a motor accident near Worcester, Mass. on October 15th. Thus ends tragically the rare privilege House & Garden's readers have enjoyed for six years, of contact with the ripe wisdom and vast knowledge of the world's greatest botanist and plant explorer.

A SONG

How could we bear that winter should come
 If we thought that never again
 We would welcome Spring and the greening grass
 And summer with flowers aflame? . . .
 How could we bear the gray, gray cold,
 The frost and the snarling sun,
 The frightened hush of the dying trees
 And the westerly wind's refrain . . .
 If we didn't know that these would pass
 And summer in cloak of blue,
 Crowned with roses, dewy pearled,
 Would walk o'er the world anew? . . .
 And how could we bear that love should fade,
 Blown like leaves in the wind,
 If we didn't know that new loves could be found
 As fair and as sweet and as kind? . . .

—DOLLY DONN-BYRNE

GARDEN BOOKS FOR WINTER HOMES. Many people are taking up winter residence in the more tempered parts of the country—Florida and the lower South and southern California. In those sections they soon find that the gardening books applicable to northern garden requirements are almost useless; they must use books especially written for the Tropics and Sub-Tropics. Naming a few, we would suggest, *The Blossom Circle of the Year in Southern Gardens* by Julia Lester Dillon; *Gardening In The Lower South* by H. H. Hume; *Florida Wild Flowers* by M. F. Baker; *Gardening In California* by Sydney B. Mitchell; *California Garden Flowers* by Edward J. Wickson and *Trees and Shrubs of California* by Charles Francis Saunders. For the Texas area the Forum of Civics in Houston has published a delightful pamphlet called *A Garden Book of Houston*.

THE RAGE FOR WHITEWASH. Paris, it seems, is going in heavily for whitewash, plain, ordinary untinted whitewash. Having wearied of colored and painted and papered walls, people are whitewashing even apartment walls. We can understand doing that in the country, but in the city it does seem like a silly affectation. However, flake white walls and oyster white curtains make a remarkable background for fine furniture and beautiful gowns.

HOME CONSTRUCTION. In the years immediately ahead, home construction will undergo radical changes both as to methods and materials. In the last decade more new materials have been developed than were developed in the 50 years preceding. "In the next ten years," declared Ernest P. Goodrich, President, Research Institute for Economic Housing, "we are almost certain to see an even greater development."

The situation in regard to rising costs is serious, economically, for all of us. It is closely associated with the new methods and materials being developed which we must keep up with to maintain our living standards and to protect our investments in homes. Continuing, Mr. Goodrich says: "Statistical comparisons of conditions between 1919 and the present time show that the cost of a Ford automobile was reduced from an index number of 175 to 75; at the same time, housing costs have increased from an index figure of 100 to 200."

This has not meant increased profit for the building industry, nor has it tended to raise the character of construction. It has contributed largely to the 45% decline which home building has suffered in the last 27 months. When home building, representing about half of total construction, is below normal, all industry feels the depressing effect. Construction is the backbone of prosperity.

When the cost of housing goes up, it limits the market. At present, homes are built to reach the pocketbooks of approximately 30% of the people. The other 70% are shut out by the high price. If costs are reduced 25%, prices will come down to a level which will permit 45% of the population to buy. The immediate question is: By what methods can savings be secured?

PERHAPS A SOLUTION. It would be difficult to cut wages. Perhaps the only method by which labor costs may be reduced is to find better methods and new materials requiring less time to erect. New materials open opportunities just becoming known. Manufacturers have begun to realize the importance of research, and within a few years they have produced a wide variety of materials which are certain to play a prominent part in the house of the future.

Thus, comfort, convenience and economies have combined to produce these very important new materials. These find interesting and significant expression in the all-metal apartment house being constructed in Chicago, a modern triumph in architecture and engineering. Among the materials that hint of what we are to expect is steel framing with cork slab panels for houses, aerated concrete blocks, structural glass, application of the radio by-products, factory-built sections of gypsum units, window units with heating facilities, compressed straw, and other products formerly wasted, made into units to be stacked on one side and plastered on the other.

House & Garden is keeping its readers abreast of these very important new materials through the series of articles Gayne T. K. Norton is preparing. These articles have a rich meaning for home owners and builders not only because they describe comfort-giving and labor-saving units, but also because they point the way to economic trends that cannot be ignored.

MOSQUITO NETS. In the tropics, sleeping under a mosquito net is a commonplace and necessary custom, but by no means is it of recent origin. Herodotus tells how in Egypt, "every man has a net which serves him by day to take fish and at night to defend the places where he sleeps. For if he wrap himself up in his clothes or linen, the gnats would not fail to bite, although they would not try to get through the net." The Greeks knew this net as *konopeia*; the Latins, *conspira*. Hence our word, "conspiracy."



A 19th Century Room In Connecticut

The best elements of Victorian decoration are apparent in the sitting room of the John Nickerson residence in Danbury, Conn. The shuttered bay window alone would make it notable. Then there is an unusual scheme of plum colored walls, green and plum ceiling, curtains of green and purple striped linen and a flowered carpet. The rosewood chairs are covered in white leather. Decorations by Bruce Battelle.

The Victorious Victorians Return Home Once More

Mr. & Mrs. G. Glen Gould

THINGS Victorian have at last come out of the category of the antiquated into the dignity of the antique. We know of two possible starting points. One in America before the close of the Century, one in England, about 1905. Both began in a flat, and both, curiously, by men. But the beginnings were as different as England and America, though both were begun in the spirit of fun.

The American took anything that anybody gave him when clearing out the cellar and attic, cleaned, painted, polished and assembled the collection and surprised his friends with a livable, likable abode.

The Englishman had a flat in Piccadilly. He was whimsical. Every Friday in the Caledonian market all sorts of junk are sold. He ran his eye over the junk, saw a bit of blue glass the color of his mother's wedding "wash-stand set," found some furniture that had "seen better days," and began to collect. Picture the result. A huge living room comfortably carpeted to the baseboard. A Victorian wall paper of Louis Philippe inspiration covered the wall. A Scotch hand-woven woolen plaid hung the windows, topped by ornamental gilt cornices. The curtain tie-backs echoed the gilt in great disks of ornate brass. There were rosewood chairs of many sorts; footstools and fire-screens upholstered in bead-work were not the mournful gray and white type, but in good, strong, bright colors.

A Venetian glass chandelier of the mid-19th Century hung over the table in the dining room, its pale green, pale pink, pale everything dingle-dangling in flower-bells

and festoons. The table stood on a tremendous circular fringed rug—a Scotch Balmoral plaid of the MacKenzie clan. The window curtains were of white muslin hung from gilt cornices and tied back with tartan plaid ribbons. Six *papier mâché* chairs, with the Prince of Wales Feathers worked in the backs in beads accompanied a rosewood sideboard. This was ornate with carved fruit, the base fitted with mirrors, the top of white marble on which glowed the brilliant red and blue tones of Bohemian glass. Groups of wax fruit and straw flowers stood about under glass bells and several amus-

ing Victorian paintings enlivened the walls.

The bedroom boasted a rosewood bed with four posts—a rarity in Victorian days when posts were abruptly abandoned. But the drapery of blue and white Victorian chintz all done up in festooned loops was plainly early Victorian, at least, made before the Great Exhibition of 1851 when the Prince Consort decided that something important must be done about English art and design. A half-piano, clumsier than the earlier harpsichord, made a dressing table, with the convenient addition of a Bohemian glass mirror, and its interior made useful by the



G. W. Hutton

If you are doubtful as to the charm of certain aspects of Victorian decoration, consider this graceful chair covered in brown moire ribbed with white cords and finished with a fringed petticoat, this table of black *papier mâché* inset with mother-of-pearl, this scrolled and flowered rug in cobalt, ruby, brown and cream white. The lamp is Bristol cameo glass, emerald green, gold and white, with a shade of white paper hung with festoons, rosettes and tassels of clear glass beads. The shell, a pearly Nautilus, the Blackamoor and tea cups are of the period. Courtesy of Jones & Erwin



Curving lines, flowered fabrics, and a wealth of fringe, fringe and tassels are among the delightful features of Victorian decoration. All are in evidence in this window group in the drawing room of the Connecticut house of John Nickerson, where curtains are of printed mohair on a blue ground under a fringed turquoise blue satin valance. The green-blue satin of the sofa tones in with the green-blue carpet. The table is black lacquer and mother-of-pearl.

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removal of the strings. The wash-stand was glorified by the blue china set which had started the whole thing going, and the flat was complete. Friends that had laughed saw Victorian things assembled with taste and appreciation; the result, a livable room with considerable charm.

So was started the vogue for Victorian furnishings on both sides of the Atlantic. The friends who saw the result of well assembled 19th Century things were conquered, and the carefully inspired prejudice against everything Victorian, the charge of eclecticism, clumsiness and lack of artistry, has been gradually slipping toward the vanish-

ing point where it belongs. Decorators are working in the style. Dealers are trading in it. Bored with doing the heavy, grim Italian things, bored with the inescapable, the reiterated and definite "feel" of the French periods, they find 19th Century furnishings gayer and more amusing. It is more fun to find them and to work with them, and they have more color. The articles in the shop of a New York decorator specializing in things Victorian certainly make you open your eyes with interest and amazement, so distinctly different are they from the familiar older period styles.

Here are iron hat-racks that reach be-

seeding arms for coats and hats. Here is a pair of curtain tie-backs of gilded wood in the form of a human hand grasping a flattened ring for the curtain cord. And here are chairs of all 19th Century decades, those that hark back to the Sheraton, Directoire and Empire types, and those—from no model at all—just done "out of his head," and sometimes charmingly done by some unknown cabinet-maker.

Blue glass toilet bottles are that unmistakable strong blue of the wash-stand set. Amusing flower vases, as intricate as a puzzle, are made of white glass edged with pink crimping, a dozen tiny detachable horns-

of-plenty fitted into the flaring rim. Looking glass vases are mustered in regiments and there is always something new and different. This shop has that indescribable attraction of a kaleidoscope, making you realize that the Victorian period really has a "feel" of its own. Comfort is its keynote; rounded corners and inviting cushioned seats bespeak it. Curves everywhere, no rigidity, no resistance. A well-fed, well-favored look beams from all sides. The thing we like above all others of this day is chintz. Victorian chintzes have never provoked a derogatory word. They have a glory all their own, as perennial as a flower garden; and until man can make flowers open backward and grow inward, the lover of garden flowers and their fresh, bright colorings will find a great satisfaction in Victorian chintz.

Ornaments, *per se*, were the delight of mid-Victorians. There were the perishable ornaments under glass bells. Everything especially precious went under glass bells, from clocks to wax flowers and fruit, hair-work, straw-work and shell-work. We have never seen a piece of shell-work more lovely than an English bridal bouquet in a basket of equal delicacy, fabricated of the whitest and tiniest of shells, a few with the faintest pink flush. Something else we have found unapproachable—a Dresden porcelain mirror frame, all pure white, with the most delicate of flower-work: Roses, Fuchsias, Pinks and tiny Jasmine buds.



(Above) A view of the Victorian living room in the New York apartment of Paul S. Fox. Here walls and ceiling are gray with a cobalt blue and gold cornice. The curtains are gray satin and the carpet is also gray. Gold velvet covers the large chair; the rope carved stool is in blue moire. Bruce Buttfeld was decorator.



G. W. Harting

(Left) In this delightful group is an unusually fine Victorian settee with rosewood frame carved and pierced in the manner of a tortoise shell comb. It is covered in garnet satin. The table holding an alabaster compote and shell flowers under glass is Russian, with brass pedestal and malachite top. Jones & Erwin, decorators.



FIG. 1000

(Above): The and the photograph is a reproduction of the drawing in the space. The room is a dining room. The room is decorated with a patterned rug and a decorative cornice along the ceiling.

Victorian dining room. The room is decorated with a patterned rug and a decorative cornice along the ceiling. The room is a dining room. The room is decorated with a patterned rug and a decorative cornice along the ceiling.

There are certainly a thousand "right" places for it, to be placed even today.

From *blanc de Chine* to Blackamoors, skips the whole color gamut, but both are distinctly Victorian. Of course the Blackamoors were of French inspiration. Did not Madame du Barry use a little pickaninny—a live one—for her foot-stool? But the Victorian Blackamoors were distinctly Victorian. They were made of various materials. The usual ones were figures of wood, covered with gesso, a sort of suave composition of plaster, varnished and enlivened by color and gilding on such drapery as was introduced. We have seen a pair of Blackamoors with tall pedestals made of pottery, signed and dated 1865, the Negro figures bearing candle sockets. These were effective and even more amusing.

Of course they did silly things in Victorian days, but these were episodes rather than acts in the main drama. The mahogany period of Duncan Phyfe inspiration in America was followed by the rosewood period, and the rosewood period was followed by the walnut period, and this brings us up to the 1870's. Then came the French walnut combined with black walnut, the golden oak, bird's-eye maple and brass beds, and the mission style in black oak as a last gasp of things Victorian.

But what is Victorian? We are often asked this question. It is not easy to answer. Of course we can say: things Victorian were things made in the Victorian era, during



FIG. 1001



This view, taking in the Nickerson drawing room as a whole, shows the various furniture groupings and the use of a round center table covered in cream colored corduroy edged with red fringe. The ornate chandelier is of Murano glass. To the right in the foreground is a Victorian rosewood chair covered in white leather. The decorations are by Bruce Butterfield.

DESS PHOTO

the reign of Queen Victoria in England, 1837-1901. They show a distinct French influence, of the Louis Philippe régime, when royalty tried in a poverty-stricken way to revive the glory of the Louis XV style. But why call things made in America, Italy and France, Victorian? If we are to class these furnishings as a style, as we do Georgian or Jacobean, we must go back to the Louis XV and the French Rococo, which is the most native of all the French styles, with its curves, abhorrence of rigidity, its essential femininity. But in the days of Louis Philippe and the restored monarchy, when fashion reverted to this style, it was diluted, faint and all but inglorious.

Nevertheless France was still style dictator of the Western World. English Victorian rooms were hung with French *toiles* as well as the robust English chintzes. Delicate French *papier mâché* was imported, as well as French chintz. America followed suit and it was a resplendent period in this country. It was the Victorian era which inspired the great American art collections of Morgan and Altman. Great inventions belonged to the earlier as well as the later days. There were the telegraph, telephone and innumerable other electrical accomplishments. It was the period of the greatest English statesmen, of great banking houses, great development of resources,

great excavations and archaeological discoveries. A gentleman, who is accredited by his contemporaries with having the best taste in matters of art and furnishings of any man in New York, states with gleaming eye: "I am glad that I have lived in the greatest period of the world's history, and in the finest country in the world." And he is a Victorian.

The people who talk of the horrors of the Victorian era know nothing of its glories. Those who still jeer at Victorian furnishings have never had a glimpse into the superb Victorian homes that still maintain the finest contemporary traditions or

(Continued on page 102)

Things We Can Never Outgrow— Shakespeare, Stew And Christmas

EVERY year it is good for us—and many times pleasant—deliberately to seek old paths, deliberately to retrace our steps and see just why we took them. Some we were made to take, as part of the discipline and training of youth, and some we took from choice. It is the things we were made to do that especially pique the curiosity.

During the past year I have been exploring two such old trails and a bypath. The old trails followed the course of education and family custom; the bypath was something I tried myself, forgot what it was like and was surprised to find what pleasure it brought. They had to do with books and a certain kind of food and, in later years, with garden work. I was curious as to why I was obliged to read those books; why, whether I liked it or not, I was made to eat that food and why I chose to do a certain kind of tedious job. The books were Shakespeare. The food was stew. The work was transplanting annual seedlings.

HAVING been obliged to read Shakespeare and to eat stew—the kind with lots of lumpy Carrots and Potatoes in it—I had acquired a marked dislike for them. I had sworn never to let them darken my life again. Then, this past year, I chanced to be looking up a Shakespeare quotation. In order to find it, I had to read a whole play. Before I realized it, I had read several of the plays. Not until then was I aware why, as a lad, I was made to read them. Not until then did I realize what I had been missing all these years.

The stew was different. It is homely fare, sustaining and economical, but, as I recalled it, not exactly inviting to look upon. For that reason I have sedulously avoided it. Then came a cook with a sense of decoration. She had the carrots in a golden heap on one side of the platter, and the beans in a green mound on another and the potatoes in a miniature jagged Alps on a third, and in the center the meat in its like of brown gravy. How tempting it looked! Yet not until I had taken some of each of these things did I realize that here was my old enemy, Stew! I would not have believed it possible, but that homely supper was a gastronomic revelry and I have indulged in it many times since.

Transplanting annual seedlings is a tedious job, as any gardener knows, and for many years I delegated it to a subordinate. Meantime, in some strange way, my taste for annuals had died. Once I looked forward to their abundant and diverse flowering. Of late I had taken them as a matter of course, as a bothersome but necessary matter that someone else should attend to while I was intent on more difficult and complicated horticultural flights. This year I went back and did all the old tedious jobs—and my eyes were opened again to the beauty of these flowers.

UNDER the false allure of progress and advancement, so many of us forget old trails. We wonder why we bothered with them, why we accepted them, why we were ever satisfied with their uninteresting, slow, commonplace and heavy ways. We all have had our Shakespeares, and thought we outgrew them. We all have eaten our stews, and sought to forget them in our selection of

what we thought to be much better fare in life. We all, at one time or another, have grown too important to divide annuals. Yet none of us can ever be so important, or acquire so refined a taste or make such a complete avowal with modernity, but we will be better for going back to those things with which we began.

Among the curious retracing of old paths one can witness today is the popularity of backgammon. At first most of us exclaim, "Oh, we used to play that as children!" Nowadays it is a very dull household that has no backgammon board. Have people suddenly discovered there is something about backgammon they missed when they were young? Or is there still something about the game that men and women can never completely outgrow?

THERE'S the word—we think we outgrow the things with which we started. We have gotten beyond them when, for a matter of fact, they are lying just around the corner, waiting for us to rediscover them again.

And what a lot of re-discovering and re-appraising the world has been doing this past year! What a lot of realizing how unimportant most of us are! What a lot of acknowledging that we haven't outgrown very much! A world depressed with financial troubles, rocked with revolutions, subjected to major catastrophes and facing vast unemployment doesn't seem to have outgrown anything.

Perhaps, before we are obliged to do so, we had better return to Shakespeare and stew, to transplanting annuals and backgammon! Perhaps we had better go back to some of those things we were made to do—how many years ago?—because older people said they were good for us! Perhaps we might start all over again by believing in Christmas!

MOST of us began with that—with a belief in that homely picture of poverty, dejection and weakness—a poor couple, no place at the inn, a helpless Babe. The ordinary elds of wondering shepherds and the rusticity of the stable and its cattle, how vividly do they symbolize the sort of things we think we outgrow!

Suddenly into the picture comes the song of angels! A star stands still! Wise men bring rich gifts! The world hears of redemption! It talks of peace on earth to men of good will! From the sordid circumstances we think we outgrow, the whole scene is lifted to heights none of us can ever attain, unless we start again at the beginning.

The star that is Christmas always lights the same old path, and the path always leads back to the same dingy stable. Because of this insistent return to beginnings, it has never lost its power over the lives of men, and in its Presence they have found the same peace year after year, undimmed and unconquered. Because of this, all manner of people walk the road to Christmas and discover at the end of it the same thing—children who are just beginning, men and women starting over again, the inconsequential and the important, the successful and the failures, all treading the same old road, all seeking the one thing they can never outgrow.

—RICHARDSON WRIGHT



Tobbs & Knell, Inc.

The Value Of Good Detail

Good details never strike sharply upon the consciousness. They stand as accents of a finished composition. On this residence, lower story windows carry simple pediments featuring fan headings in contrasting tone. The doorway repeats the window motif, below a triangular pediment. The home of John King, Fort Worth, Texas. John Staub, architect



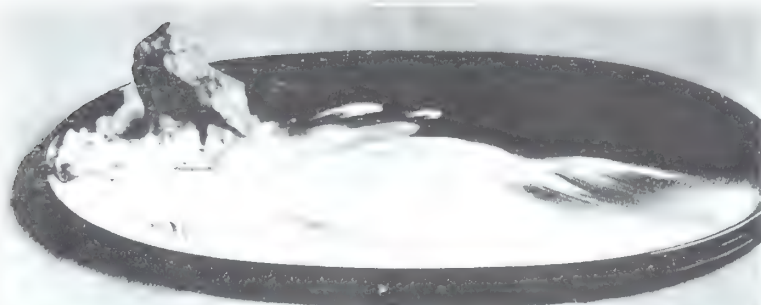
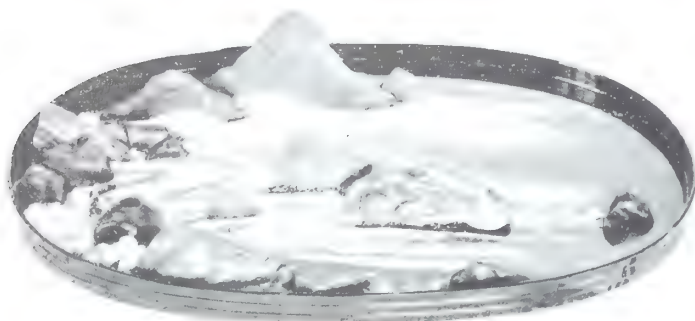
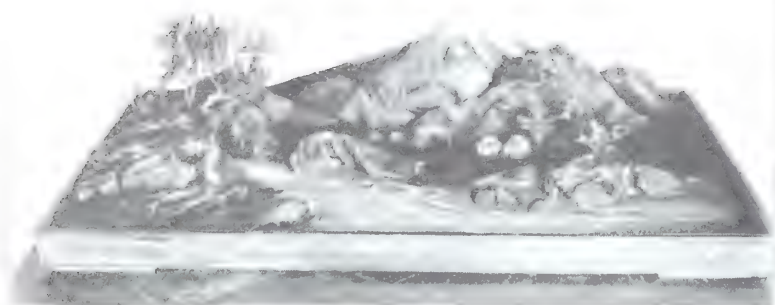
How Japanese Tray Gardens Are Made

Walter D. Popham

VISITORS to Japan, especially those interested in plants and gardens, are usually much intrigued by the delightful small tray gardens (or as they are sometimes called, dish gardens) which are commonly dubbed *Bon-seki* or *Bon-kei* by the Japanese themselves. These are best defined as miniature gardens or reproductions of famous bits of scenery or views created on small flat trays or dishes usually not over sixteen inches long. They are much used for decorations, often being given the *Tokonoma* or "Alcove of Honor" in the house, and in most shops one will find one or more carefully tended and very highly regarded.

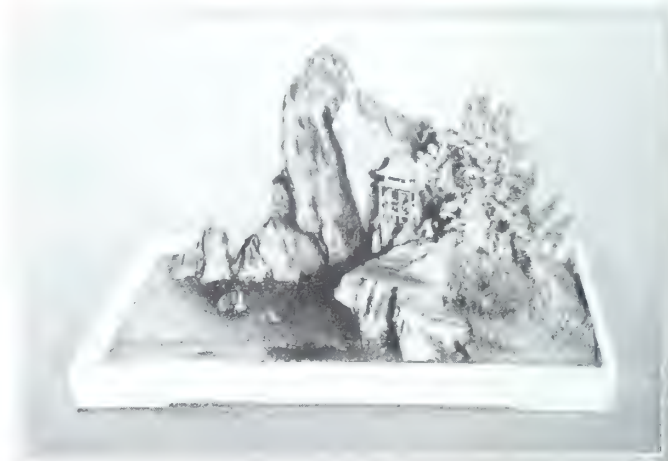
However, no matter how interesting the westerner may find these little gardens, he is certain to be amazed at the regard which the Japanese people themselves have for them. The making of such gardens is not a mere pastime, as one might suppose, but a well defined art in itself, with recognized Masters whose creations are quite famous and bring what seem to us fabulous prices, and who found schools of the art with distinct traditions and many pupils.

Competitive exhibitions of these gardens are frequently held, with a large number of entries and great public interest. To win one of the coveted prizes is a very great honor indeed. The past summer the writer saw an ex-



(Top, right) A *Bon-seki* representing a mountain torrent, executed by Horiyoshi. This is a famous piece, highly regarded in Japan. (Top) The *Bon-Seki*, made at Horiyoshi's shop, is here with Mt. Fuji in the background. (Center) Another *Bon-seki* which depicts a waterfall and a mountain. Like the other tray gardens, it is a wonderfully realistic.

(Above) The thunderous rush of surf upon a rocky shore is well caught in this little tray garden. (Right) The tray landscape which is distinguished by the use of actual soil and living plants is known in Japanese as *Bon-kei*. In this case, it is a scene of a river, a bridge, and a small house. It is a very realistic and is a very fine example of the art.



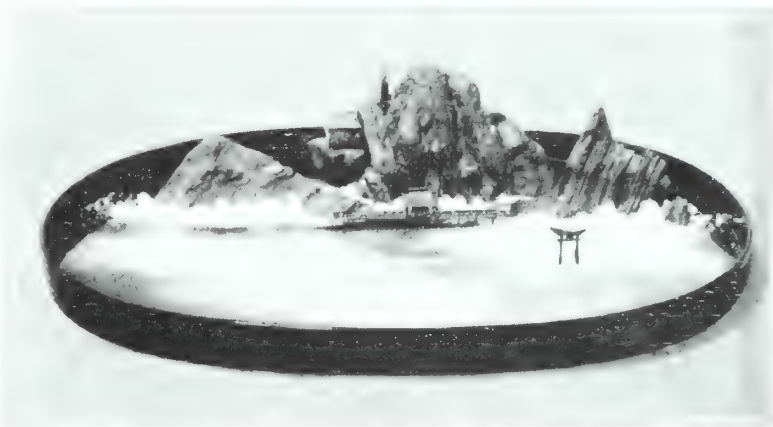
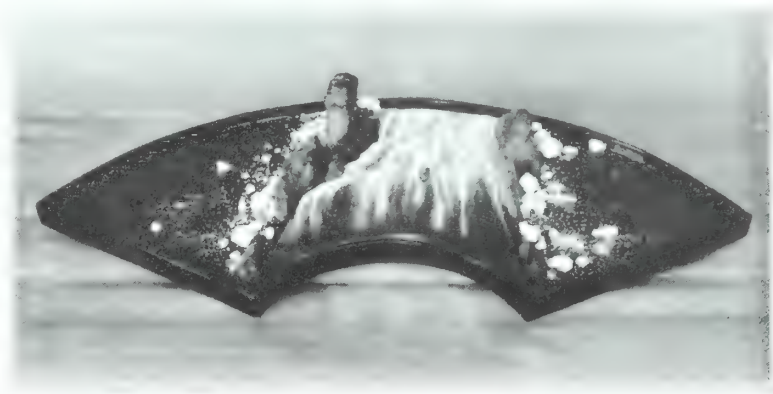
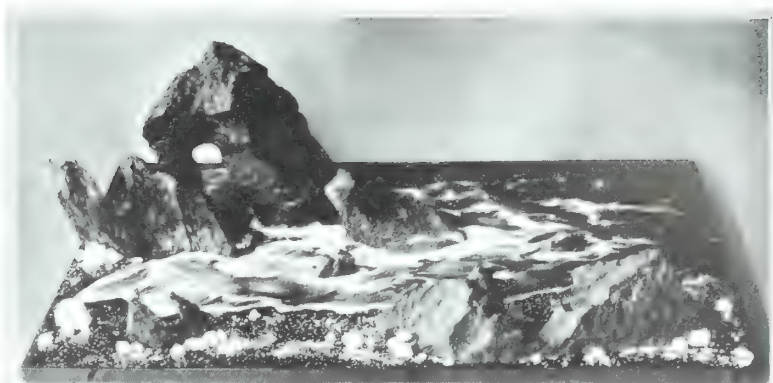
hibition of perhaps fifty or more at the Tokyo Club in Tokyo, each one proudly bearing the creator's name, and all visitors to the club were eagerly asked to view them and list their preference. Similar exhibitions were also seen in department stores and parks in other parts of Japan. In Kyoto I chanced to speak of the gracious charm of a Japanese hostess in Tokyo, and was told that she was famous for her *Bon-seki*, having placed very high in such an exhibition some time before.

The art itself is rather ancient, and like the gardens themselves is said to have had its origin in China, although again like the gardens, it has been so perfected and refined as now to be characteristically Japanese. As an example of the importance of the art in the Japanese artistic world, it is said that Hiroshige, the great master of the Japanese color print, himself made and described in a book a complete set of fifty-three distinct tray gardens illustrating his great Tokkaido set of prints depicting the old Tokkaido highway from Kyoto to Tokyo.

Like most arts, the tray gardens have been so far developed as to have several different closely allied forms. Two forms are usually acknowledged: the *Bon-kei* or tray landscape with living plants, and the *Bon-seki* or tray rockery, while a third form, the *Hachi-niwa* or *Hako-niwa*, introduces tiny figures of men, animals, temples, houses, etc. into the composition.

The *Bon-kei* or tray landscape is distinguished by the use of actual soil and living plants. Large sized stones are used and the soil is carefully modelled to construct the land forms, such as mountains, valleys, seashore, etc., and after this the plants are introduced. They are, of course, at a reduced scale, usually dwarfed to not over six inches in height, with every branch and every leaf conforming to the size and proportion of the picture. Close cushions of moss may represent mountains and white sand, a stream or water in general, while larger stones, artfully placed, complete the picture. While usually not considered permanent, instances are known of their being carefully treasured for over fifty years.

(Continued on page 118)



(Top) Moonlight on the water as it seethes around the rocks at Matsushima (Pine Islands) is the subject of this *Bon-seki*, a noteworthy example of composition and the skilful use of materials. (Middle) The Japanese highly esteem the artistic merits of the *Bon-seki* which depicts the Hozu Rapids plunging between their rocky ramparts. (Above) Anyone who has ever visited the original of the famous shrine at Miyajima, will easily recognize this excellent *Hachi-niwa* (*Bon-seki*) representation of it.

(Left) A Japanese girl at work on the early stages of a tray garden. Among the materials and implements which she has at hand are rocks, pebbles, a box of sand, spatula, heron's feather and tray. All these, and often many more, are used in the creation of these vividly realistic tray gardens, landscapes and seascapes. The making of such pieces is not a mere pastime, but a well defined and honored art of which competitive exhibitions are often held. The photographs illustrating this article were taken by Harada Jiro.



The sunroom offers many opportunities for the growing of foliage as well as flowering plants. Various Ferns, Pandanus and Sansevieria are among those which can be used in such a place the year around. This room is in the home of Mrs. William Thayer Brown, West Orange, N. J. Howard & Frenaye, architects

Plants To Make The Sunroom A Year-round Garden

F. F. Rockwell

THE advent of the sunroom is almost taken for granted, a part of every home, new or remodeled, has brought with it an opportunity for a distinctly new type of indoor gardening. Those who are not so fortunate as to possess a greenhouse need no longer be content with a Rubber Tree, a Boston Fern and a few other iron-clad plants which may be counted upon to succeed under average indoor conditions. They may possess and enjoy a real garden, within glass walls, during those long and bitter months when the garden out of doors is a thing of fragrant memories and of colorful anticipations.

It is not want of sunshine so much as lack of facilities for the control of atmospheric moisture which makes so difficult the successful growing of plants under ordinary house conditions. In the sunroom we have both sufficient sunshine and the possibility of moisture control. Thus with a little ingenuity and very slight expense we may grow such a range of beautiful plants that the extent and variety of the sunroom garden need be limited only by one's fancy and

the amount of space which one is decided to devote to it. It is not a matter of having merely a more extensive collection of house plants, but of being able to use these individual plants in the creation of an actual indoor garden which will be at all times a thing of beauty and can be made to possess individuality and charm.

The first step toward the creation of a real garden indoors is to differentiate between those plants which will be kept the year round, or even year after year, and others which may be used for temporary effect. It is to the former class that we must look for material wherewith to form the permanent structure of the garden indoors, and to the latter for those plants which may be utilized to give it at different seasons of the year more life and color than it would otherwise possess. The former group—the background or permanent plants—includes such things as Palms, Ferns, Cacti and a number of decorative or ornamental foliage plants, small shrubs, evergreens and vines. Within the latter group come perennials, annuals, bulbs and the other plants

suitable for this purpose. With such a wealth of material as exists to select from, it is indeed remarkable that the average sunroom boasts but a few Ferns, and possibly a foliage plant or two, generally inconveniently arranged upon ugly stands!

Before taking up in more detail the plant material available, however, we may give the mechanical side of the sunroom garden a little consideration. The successful culture of the plants, and the convenience with which they may be taken care of, will both depend very largely upon how thoroughly one prepares in advance for growing them. The spattering of muddy water about the place—which many persons assume to be a necessary accompaniment of the growing of plants indoors—can be entirely done away with, and the plants given much more attention in a fraction of the time otherwise required, if a place really suitable for growing them is provided.

On the whole, it is more satisfactory to put in a light shelf, or benches, to hold the plants. Painted the color of the rest of the woodwork, they will be not at all conspicu-

ous; often it is possible to place them over radiators or in corners where they will occupy space that would not otherwise be utilized, so that just as much room is left for chairs and tables. One bench of considerable area is to be preferred to a number of smaller ones, as it makes possible a more interesting and impressive arrangement of the sunroom garden. If for any reason a bench or shelf is not desired, one or more plain flat-topped tables—such as may be bought in the white or natural wood and finished to match the interior decoration of the sunroom—may be provided.

Whether benches or tables are used, run a strip of light wood, two to three inches high, around the edges. If the joints are corked with oakum, and two or three coats of a waterproofed paint are applied, it will provide a suitable surface upon which to place the plants. A covering of light zinc or copper is still better. If one wishes to take the trouble, it is not a difficult matter to provide a tiny pool or fountain. For this purpose the new type flexible copper water tubing, which can be used in place of iron or brass pipe, will be found more convenient

and less expensive. It can be run like electric wire cable, and requires no fittings except where it connects with the water pipe, and at the ends.

The presence of water does more than merely serve a decorative purpose; it helps to keep the air normally moist, and this in turn is of great importance in maintaining the plants in perfect condition, and also to make the sunroom a pleasant place in which to spend one's time. The sensation which one gets in entering a greenhouse, with its plant-fragrant atmosphere, is due to the moisture in the air; this same condition can be provided in the sunroom by the simple expedient of covering the benches or tables with two or three inches of peatmoss, or a mixture of sand and peatmoss, which, if kept constantly moderately moist, will provide sufficient evaporation to prevent the air from getting in that dried out condition almost always prevalent in living rooms indoors no matter what system of heating is used. Pots and other plant containers plunged in peatmoss, or a peatmoss sand mixture, as deep as they will go, will not

(Continued on page 112)



Many beautiful Ferns are available, selection among them being largely a matter of one's personal preference. Some of the best sorts are in the Boston or sword Fern group, one of which is the *Nephrolepis whitmanni*, shown here. Well cared for, they will last for some years



The Maidenhair Ferns have been developed into many varieties, some characterized by drooping, densely foliated fronds. They are not as easy to handle as others but are well worth trying. Two good varieties for the sunroom are *Adiantum wrightii* and *A. gloriosum*.

(Right) The Cacti as a group are well adapted to indoor gardening and present a wide variety of curious and interesting forms. Contrary to the general belief, they need to obtain a fair amount of water and, of course, can do their best only when accorded plenty of sunlight

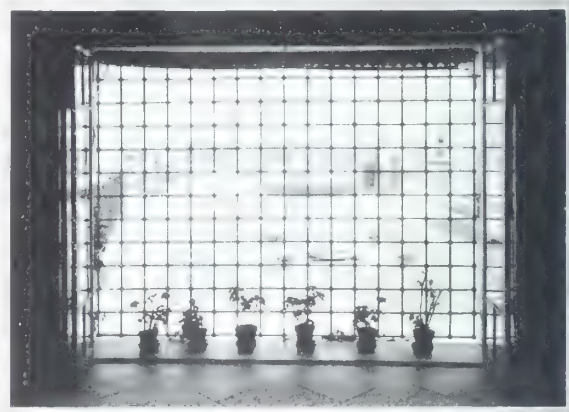


G. W. Harting



Butterflies fly here, for the location of this winter residence, a street in the heart of Tunis. To the street it opens, and all the houses of that renowned almost unbroken entrance arcade.

From the street a doorway leads into a covered entrance court off which are the rooms pictured on these pages. The flat, tiled roof at the rear of the house is reached by a narrow stairway, and the view of the city



On one side of the living room is a large window extending down to the floor. It is covered with a wide-mesh metal grille that helps focus the view upon the city directly beyond. Immediately before it is the terrace roof, paved with black and white tiles, about a central fountain and edges of greenery and flowers.

To the left, a glimpse of the dining room shows the walls covered with amber tiles. Here the door and window openings are framed by wide marble casings, with iron grilles filling the windows. The floor is paved with large stone squares.





The interior architecture of Mr. Plumb's house follows the native tradition. Outside, the walls are white relieved with turquoise, the color Tunisians use with their white walls. Inside, they are elaborated with scraffito and painted decoration executed in the native manner. Here the colors are richer.

To the right is a view of the owner's bedroom and, above, the little salon. In one, the bed has yellow linen cushions and covers, set against white walls; in the other, white linen against white with white lamp shades—a cool effect for this climate. Either plain or Oriental rugs are on the floors.

At dusk the view from the roof terrace over the city of Tunis and the Bay of Carthage in the distance is like a dream from out of the Arabian Nights' Entertainments. Indoors the same atmosphere prevails. Yet, though the place is located in the very heart of the native quarter of the city and is decorated and furnished throughout in true native style, it offers the luxury of the most modern type bathrooms—amenities that no amount of local color can ever make an American forego.

The Heart Of The Native Quarter In Tunis Discloses An American Winter Home



Marks Of Identity On China And Ways To Verify Them

Gardner Teall

OLD china has more devotees, perhaps, than any other of the house-gods of the collector. For some two centuries, lovers of beauty in craftsmanship have given more attention to pottery and porcelain than to any other objects that tempt the acquisitive to ride a hobby. But a mere gatherer of old china is not to be considered a collector. We think of that term as indicating a person who not only acquires objects of art, but one who studies his acquisition as well as a student of the things he collects.

One of the commonest errors of those who begin to take an interest in pottery and porcelain (and more particularly of those who do *not* take an interest in it, but believe some piece that may have come their way is of particular value, and who therefore wish to dispose of it) is to assume that the quality and provenance of a piece are entirely determined by its marks.

DUPLICATED MARKS

As a matter of fact, much fine old china bears no marks at all; some old china (Worcester, for instance) bears different marks at different periods; different marks for dates and for decorators may appear on china from the same manufactory, while various factories used a mark practically in common in form, one with the other, at the same time or at different periods. Thus crossed swords of somewhat various design appear as a *fabrique* mark on Meissen (Dresden), Berlin, Wallendorf, Tournay, Bristol, Worcester and some other porcelains. Now and then the marks on modern wares which may happen to bear some superficial resemblance to those on fine old wares, are unscrupulously assigned by dishonest sellers to old manufacturers, thereby duping the uninformed or the easily deceived. Certainly the matter of marks on old china is one that requires attention. If a piece of old china seems worth buying, it is certainly worth studying. It is to be deplored that the instinct for bargains should so often lead a person into acquiring much trash, whereas some study would enable the beginner to have a few pieces of the right

sort, to which he could point with satisfaction, for the same amount which might be expended in an array of "bargains" that were anything but bargains. Indeed, while much may be learned of marks, paste, glaze, etc. from print, familiarity with the actual objects is necessary: one must, through contact with them, learn their characteristics.

QUALITY AND CHARACTERISTICS

While a knowledge of marks on old china is important, a knowledge of the texture, "feel," color, glaze, etc. of ceramic pieces is of prime importance. From the characteristics of a piece, its "quality," one may determine its provenance, or very nearly, or in likelihood. Having determined this, the discovery of a mark or a group of marks peculiar to it, is confirmatory. In this connection let it be remembered that a natural flair for old china will instinctively lead one to tell what is worth looking into, and what is not, in most instances. It is true, of course, that many pieces of old china picked up without a knowledge of their quality, and solely because of the finder's familiarity with some mark upon them, turn out to be all that one might hope them to be. That is lucky; it is certainly not the way the intelligent collector proceeds.

How then does he proceed? Various! In places where there are museums displaying properly attributed examples of old china, he may learn much by inspecting them, even though he is not permitted to handle them. (Some day we will have advanced far enough in museum education to arrange for small representative collections that can be examined by handling.) The next step is the acquisition of examples of one's own, and the intimate study of these. There is, after all, nothing so tremendously mysterious about old china of decided characteristics. The things experts are apt to quarrel over are the trial-pieces, the very early experiments in the dawn of European porcelain manufacture.

Good books on old china are plentiful; fortunately they are helpful and clearly presented, and the illustrations are of as-

sistance. No beginner can do without some of them, and a collector seldom outgrows their need. They are not beyond reach of the moderate purse. In the matter of marks on pottery and porcelain, there are several standard handbooks on this subject. These will probably be found on the shelves of the public libraries of all cities having a population of 25,000, and over. These also are not too expensive for the collector to add to his own private bookshelf. The beginner will find *The New Collector's Hand-Book of Marks and Monograms on Pottery and Porcelain* by William Chaffers, revised and considerably augmented by Frederick Litchfield, of particular interest and value, since it illustrates upwards of 5000 marks to be found on old pottery and porcelain of the Renaissance and modern periods. These marks are chiefly selected from Chaffer's larger and more expensive work, *Marks and Monograms on European and Oriental Pottery and Porcelain*.

COLLECTOR'S JOY

I cannot help but reflect that much of the joy of real collecting is missed by those who neglect to study the composition, production, decoration and history generally of the pieces they show such alacrity in assembling. Such "collectors" seem particularly impervious to the fact that they make themselves ridiculous by maintaining a piece to be old Chelsea, when obviously to the real collector it is new Kresge.

Marks on old china were impressed (intaglio), in slight relief (cameo), painted or printed on the base (rarely elsewhere) of the piece. In some instances more than one mark appears; sometimes impressed, relief and painted and printed marks all occur on the same piece. The general collector who is not visiting the antique shops of the larger cities is not apt to meet with pieces of unusual manufacture. He will wish to know something of Worcester, Chelsea, Derby, Lowestoft, Leeds, Bristol, Bow, Meissen, Sèvres, Capo di Monte, Copenhagen and such European porcelains as may

(Continued on page 110)



Because of the appreciation of Directoire decoration, House & Garden presents a page of accessories in this style. Above. Moderately priced, pine framed colored French prints. Macy's



MATTING ANDERSON

The small drum table at the left would be a colorful note in either a Directoire or modern room. It has a silvered metal frame with touches of red and a wooden top painted blue. Darnley. On the black and gold canister lamp is a black parchment shade decorated with a Napoleon print. It comes from Olivette Falls

(Above) Lamp, modern adaptation of Empire design, nickel column, mirror base and metal shade with gilt stars. Wanamaker. Alabaster lamp with parchment shade. Empire Exchange. Napoleon and Lafayette figurines and white and gold porcelain basket, Macy's. Tôle jardinière, blue and gold. Maylow Shop

Eight Pages Of Christmas Gifts Commence With Accessories Of Empire And Directoire Periods

All the articles shown in the gift portfolio may be purchased by writing to the shops mentioned, addresses of which will be found on page 100. As House & Garden does not purchase any of these gifts, we earnestly advise communicating with the shops at an early date to ensure receiving the things on time



Martinus Andersen

(Above) These diverting thoroughbreds make amusing and useful gifts. The pensive steed in the foreground holds a supply of cigarettes. The other two will give firm and decorative support to several books. Bookends and box are chromium plated. Both from Rena Rosenthal

Swedish pewter with its beautifully simple lines adds interest to any interior. To the right are two striking examples of the clear, white metal. The jar, for tobacco or crackers, has a decorative fluted base. Stern Bros. The tray may be used for serving cocktails. Carole Luxe Shop

Novel And Practical Suggestions In Metal

(Right) This modern wastepaper basket, of almost classic simplicity, is of brass trimmed with copper. The candy jar at the left comes in polished or satin-finish copper with the ball on the lid of brass. The graceful compote is also of copper. From B. Altman & Company

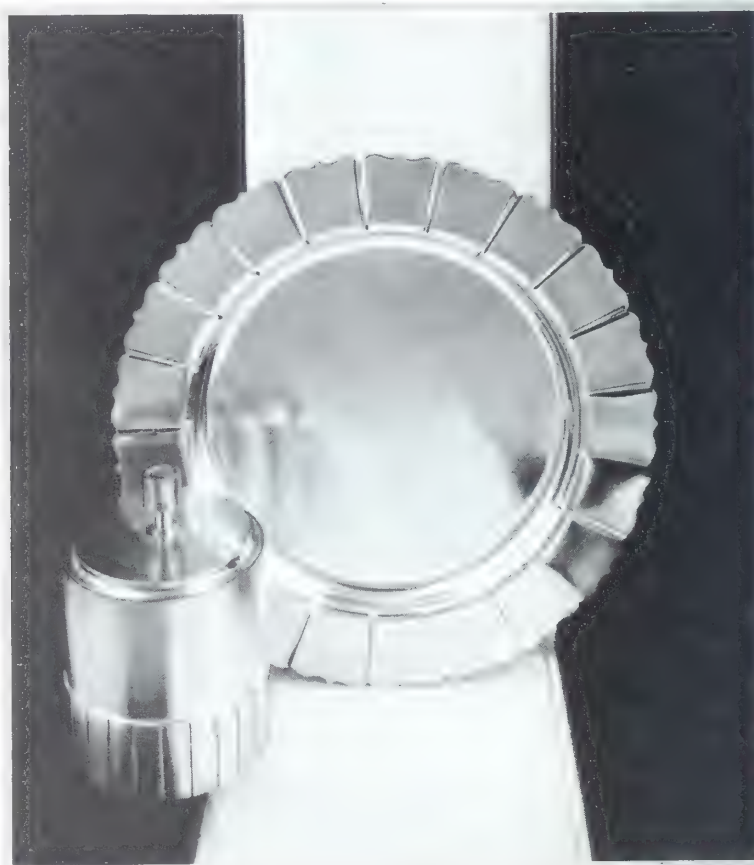


George H. Van Arden

The English pewter at the right brings an interesting contrast to the modern designs on this page. The jar is for tobacco, while the pepper mill is used as a candy tray. The restrained treatment makes them appropriate for almost any type of interior. M. M. Importing Co.



George H. Van Arden

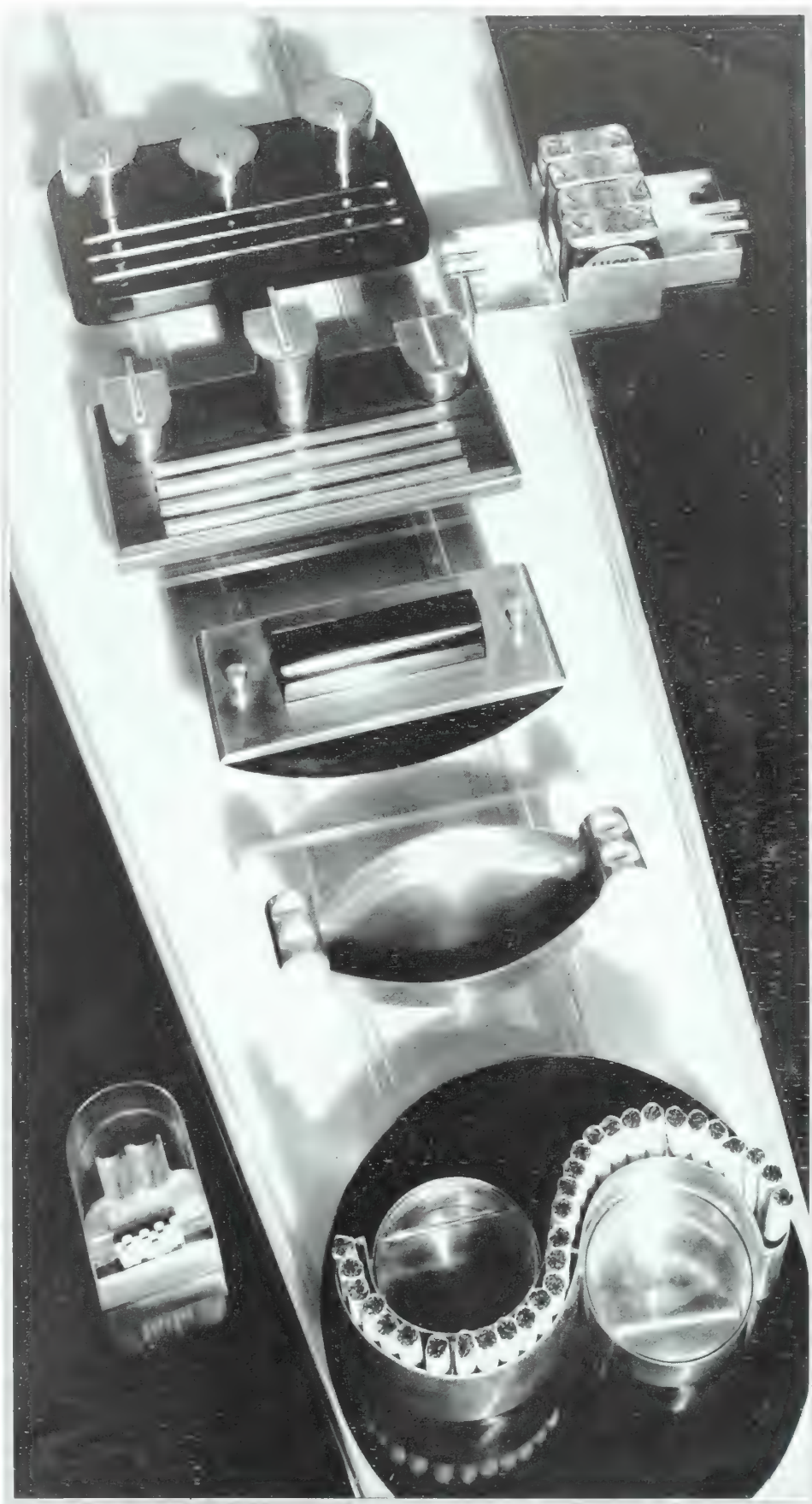


(Right) New pewter in distinguished modern designs. The pen tray and inkwell set at the top is of pewter and ebony-finished wood. Natural redwood combines with pewter in the second set. To accompany the ebony tray is a blotter in the same materials. A combination ash tray and cigarette container is at the upper right. Saks-Fifth Avenue. Three varieties of pewter ash trays are also pictured. Rena Rosenthal.



George H. Van Ande

A recently discovered creature of the air is the ash tray bird shown above in two characteristic poses. Standing firmly on elongated feet, he offers his tail for the burning cigarette and a hollowed body for the extinguished one. His slender neck makes a convenient carrying handle. In chromium plate. From Rena Rosenthal



Martina Andersen

**These Useful Articles For A Man's Room
Are Carried Out In Contemporary Design**

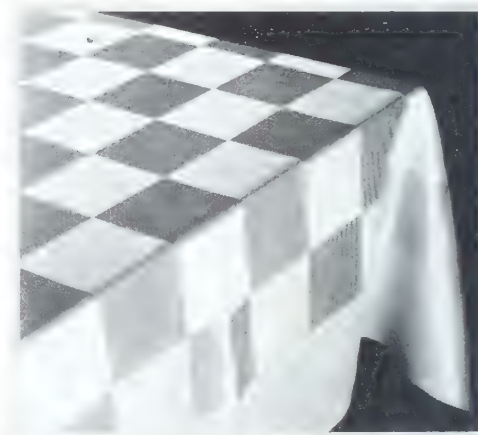


MARTIN ARTHUR

The latest contribution of modernism to decoration is laboratory glass for decorative purposes. Above are bowls of this durable glass, beautifully simple in line. The smaller, usable as a finger bowl, is 4½ inches across. The pyramid-shaped piece can be used for paper weights or as decoration. (Lower left)

(Below) Crystal on a plate, reproduction of Sandwich glass. Rose Cumming. Early English type goblet with jointed and grape vine decoration. Gilman. Collier. Vase with swirl pattern and goblet of same design on black base. Mosse. Black polka-dotted glass from Almanac. From Gumbel comes the rock crystal goblet

The dramatic quality of silver luster glass, particularly when used with black, is apparent in the table decoration shown at the upper right. A vase of this material is filled with luster tulips on black glass stems, with white opaque glass leaves. Surrounding it on a black glass plaque are silver luster birds. Darnley



DANIEL B. MERRILL

Above is a new table cloth in a striking checkerboard design that would be equally effective in a modern or period dining room. It comes in two tones of daffodil yellow, pale blue, pistachio green, peach or vermillion, in three different sizes. In peach, it is particularly lovely set with black glass. Mosse



The Gift Of Linen Crystal Or Luster

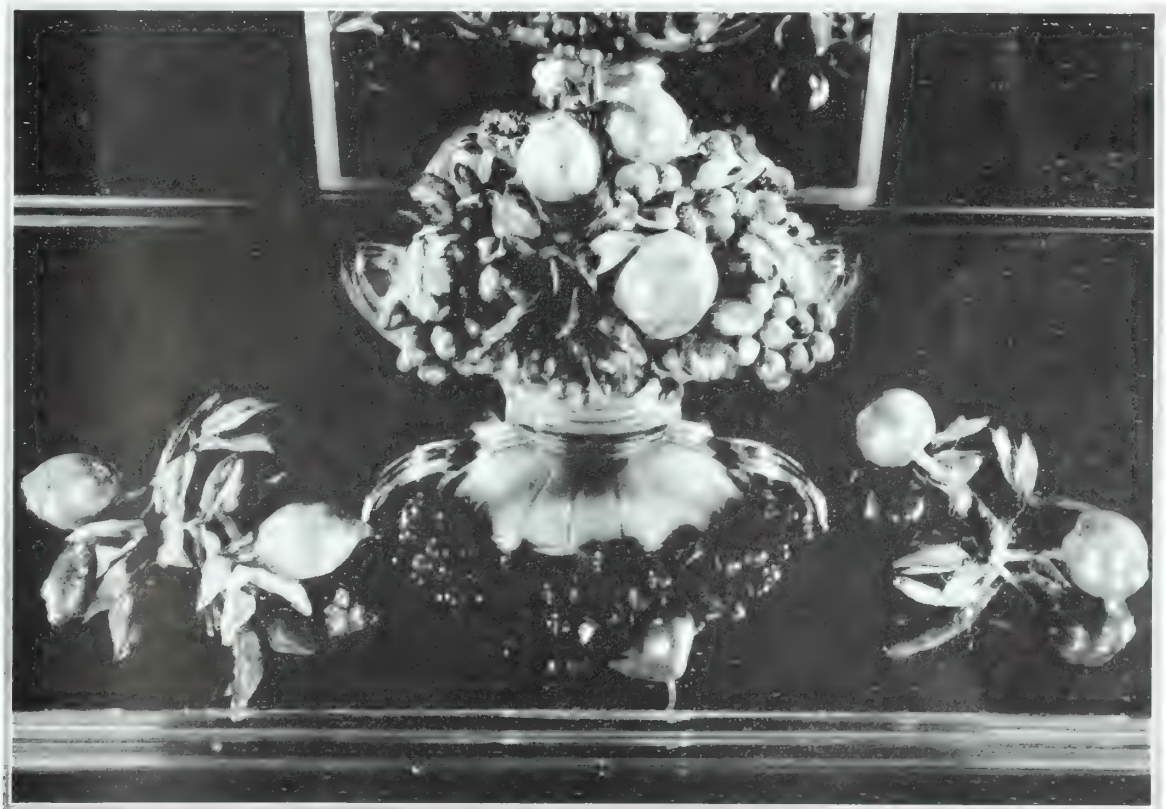


MARTINUS ADRIJCH

For decorating the Christmas table and for use throughout the winter, the accessories shown at the right are a delightful change from the conventional table decoration. All are of sparkling glass. The graceful standing reindeer, of silver luster glass, measure 11 inches tall. These and the pine trees, which are 16 inches high and made of clear dark green glass, are from Rose Cumming. The smaller leaping animals and the assortment of fruit are also of silver luster glass. From Buchwalter

Table Decorations For A Modern Dining Room Or The Interior With A Mellow Flavor Of The Past

Nothing could be a greater contrast to the modern spirit of the glass accessories shown in the photograph above than the table decoration pictured at the right, with its Classic crystal urn piled high with clusters of graceful fruit and placed on a mirrored plaque. This fruit is made of a new plaster composition and then lacquered. It may be had in a delicate blue-green shade, green, old rose or Chinese white, or in the rose or blue tones flecked with silver or gold. From Rose Cumming





Victori.

Don't be cake and candy. Scrumptious fruit cake, nut loaf, dates, pines, and apples are contained in the round basket at the top. Scrumptious. Among new tropical delicacies are whole mangoes from Manila in glass jars, and coconut honey packed in bamboo tubes. Victori. The ornamental castle in this row holds Christmas lebkuchen from Nürnberg. Ideal Importing Co.

(Center) Gift basket with delectable array of cakes, candies and confections. Sherry's. The crock holds Stilton cheese flavored with port. E. H. Glass. In the tins are petite marmite, the national soup of France, E. H. Glass; Cuban olives delicately spiced with garlic, and guavas from Mexico, Victori. The decorative silver box with assorted nuts and candied fruits is from Emma Bruns

Festive Foods From Afar Make Welcome Christmas Gifts



Anton Buchl

(Upper left) Your Christmas plum pudding comes packed with both hard and fruit sauces, in pint or quart sizes. Next to it is a sumptuous and gaily decorated terrine of *pâté de foie gras*. Both these are from Louis Sherry. The tin box looking like a German picture book holds Christmas cakes. Rahmeyer. From Cuba comes a luscious whole candied pineapple imported by Victori

The strange animal cavorting in the lower left-hand corner is made of raffia, caparisoned with many-hued lollipops. It comes from Schrafft's. The gingerbread man at the left is from Dean's, while his running mate, of *Nürnberg lebkuchen*, was imported by Rahmeyer. You can either eat the chocolate letters or play anagrams with them. From the German American Import Company

Gay Delicacies To Cheer And Enrich The Holiday Table



Modern American



These two white vessels were selected for their exquisitely simple lines and because nothing is lovelier in a room than white accessories. The fluted cache-pot is creamy white pottery, moderately priced. R. H. Macy & Co. Below it is a graceful vase of white or opalescent Venetian glass. From MacAlister & Alvord

Nothing rivals a more luxurious and well-kept than sterling silver, particularly when the pattern is distinguished as the new design shown above. This is a happy combination of 18th Century elegance and modern simplicity. The pieces are well proportioned while the decoration, consisting of effective fan-shaped fluted motifs, makes it adaptable for use in either a period or contemporary dining room. Above are a graceful candleholder and sandwich tray. Flat silver is also available in this pattern. From Black, Starr & Frost-Gorham, Inc.

(Right) Three decorative plates widely different in type. At the top is a Victorian rose design with black dotted border, Gilman Collamore. The center plate is decorated with a design taken from an old fashion print which bears and masts of the "Sun of the day" appear on the reverse side. There are twelve different period fashion designs ranging from 1800 to 1910, in delicate colors surrounded by a pale green enameled border. Plummer. Scenes of laying the Atlantic cable ornament the remaining plate which is deep pink. Macy's



Distinctive Presents

For Yuletide Giving



Henry Fuermann & Sons

Four rooms from the Chicago apartment of Ambrose Cramer are illustrated in the Portfolio this month. The entrance hall, pictured above, is furnished with 18th Century French pieces. Marbleized walls are finished with a paper frieze made from the leaves of an old French dictionary

A Little Portfolio Of Good Interiors



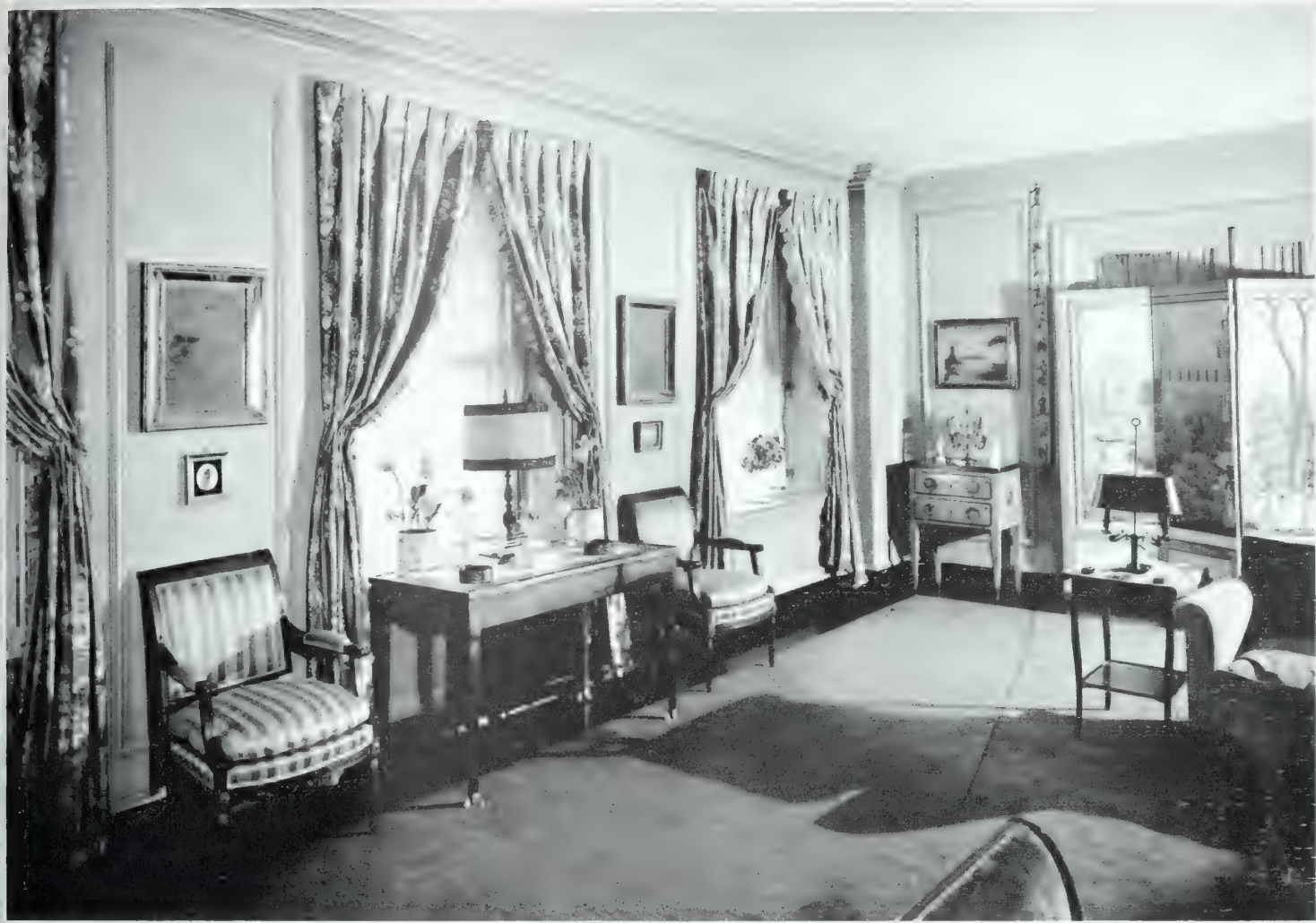
HARRY FINEBERG & SON

"The Vision of Psyche," a Neo-Classical wall paper of great elegance and grace, forms a distinguished background for the French furniture of the dining room. This series of panels, printed by Dufour in Paris about 1816 and recognized as his masterpiece, depicts various scenes from the mythological story of Cupid and Psyche printed in grisaille. Here the rooming wall space is handled in white and gray tones, the panels forming the vase feet being painted a soft copper shade.

Interesting color contrast to the salmon and gray walls is introduced by copper colored curtains patterned in small silver stars and finished with graceful swag valances. The plain tone rug is also copper color. 18th Century china and a number of interesting accessories complete an unusual room. Mr. Croner was his own decorator. All fabrics in these rooms are from the China Shop.

French Decoration In An Architect's Chicago Home





The photograph above shows a section of the French drawing room in Mr. Ambrose Cramer's Chicago apartment. Here the paneled walls are a delicate green shade and the curtains are chintz with a green background sprinkled with apricot pink flowers. At the far end of the room is a screen covered with an old French scenic wall paper "Les Monuments de Paris".



HENRY TUCKERMAN & SON



The small pictures on this page are views of the library where the walls are turquoise blue and the curtains chintz in turquoise, tan and copper rose. Above is a decorative side wall showing an old Chinese painting above a French commode on which are three turquoise Ming figures. An interesting arrangement of old Directoire color prints is seen at the left.

Scheme For An Apartment In The Modern Victorian Taste

Felicia Adams

WE have returned to the creation of a household in our old dress and in our manners, but we have modified them to the trend and needs of our own present day.

To form a fitting background for this new development, we have gone back to Victorian decoration, tempered it somewhat with contemporary flavor and the following is the result.

ENTRANCE HALL

Walls: Papered in red and gold stripes in black and gold on a cream ground.

Woodwork: Painted deep cream with moldings in gold.

Floor: Entirely covered in black chenille rug.

Furniture: Empire gilt table with a yellowish marble top. Empire or Victorian sofa with dark walnut frame and upholstered in cyclamen pink velvet.

Accessories: Oval gilt mirror. Pair of gilt and crystal girandoles. Black glass bowl with flowers in cyclamen pink, yellow and blue.

Lighting Fixtures: Four gilt wall brackets.

DRAWING ROOM

Walls: Painted in a soft gray.

Woodwork: Painted gray and rubbed. Beneath the cornice is a silver-gray fringe attached to the wall.

Floor Covering: An Aubusson rug with the design in gray, yellows, rose and blues.

Glass Curtains: Silver gauze made ruffled and tied back quite high.

Over Draperies: Soft yellow damask made to hang about six inches on the floor; cornice boards finished in silver paint, rubbed with gilt.

Furniture: Before a gray marble mantel a couch upholstered in deep rose velvet. Opposite the couch, a chair upholstered in antique green satin. A square rosewood piano has a bench upholstered in the same damask as the over draperies. A small couch is upholstered in gray satin upon a carved walnut frame. Two armchairs, one upholstered in rose velvet, one in the same green satin as used on the

other chair. Walnut secretary and tables.

Accessories: Overmantel painting of a man or woman, preferably in a blue costume, framed in gilt. Brass fireplace fittings. Staffordshire figurines, old boxes, ivories, jade boxes.

Lighting Fixtures: Table lamps of old gilt or Sèvres china are fitted with shades of plated roses.



DINING ROOM

Walls: Painted a soft yellowish pink.

Woodwork: Painted the same color as walls but a deeper shade; moldings in gilt.

Floor Covering: Covered entirely in nut brown chenille.

Glass Curtains: Panels of cream lace.

Over Draperies: Yellow antique satin fringe trimmed, draped and hung from carved and gilded cornice boards; tiebacks of old gilt.

Furniture: Oval walnut table. Side chairs painted soft yellow, rubbed with gilt and

upholstered in rose pink velvet. Gilt side table. Walnut buffet.

Accessories: Two oil paintings (landscapes) framed in dull old gilt. A tall screen having a soft green ground is patterned with painted flowers in rose pinks, blues, yellows and violet.

BEDROOM

Walls: Covered in a flowered paper with a powder blue ground.

Woodwork: Painted a deeper powder blue than the background of the paper.

Floor Covering: Sapphire blue chenille carpeting.

Glass Curtains: Écru dotted net.

Over Draperies: Violet satin made with ruffles and tied back valances to match.

Furniture: Mahogany four-poster draped in powder blue satin and covered with a spread embroidered in sapphire blue, violet, écru and rose red. Mahogany bureaux. Mahogany secretary. Large armchair or sofa upholstered in rose red velvet.

Accessories: Oval mahogany and gilt mirrors, antique boxes, cut crystal candlesticks. Family oil painting.

Lighting Fixtures: Lamps of cut crystal with shades of écru net over écru satin.

DRESSING ROOM

Walls: Painted apricot color.

Woodwork: Same color as the walls but a deeper tone.

Floor Covering: Oval flowered rugs—green ground.

Glass Curtains: Apricot ruffled organdy.

Over Draperies: English chintz, peach ground with flower pattern to blend with the rugs.

Furniture: Day-bed with covering in moss-green velvet. Walnut desk. Walnut sewing table. Walnut hanging bookshelves. Two armchairs, one upholstered in copper antique satin, the other in the chintz.

Accessories: China or silver desk fittings. Green glass bowls for flowers. Sèvres boxes, needlepoint pillows or fire screen.

Lighting Fixtures: Cut crystal and gilt sconces. Lamps of green glass with ruffled shades in peach color taffeta.

Creating An Old World Atmosphere In Rooms Of Today

Pierre Dutel

MANY different elements form the basis of a well decorated interior, and the first important factor that a decorator has to consider is the background. This should have a strong architectural foundation, and the more well-designed architectural details used the more interesting will be the completed composition.

An excellent example of this is shown in the photographs of the small apartment illustrated here. Originally the apartment consisted of a living room, bedroom, bath, kitchen and entrance hall, and the usual amount of closet space that comprises the average city apartment of today. The ceilings were of average height—about nine feet, eight inches, and the ceilings in the bedroom and living room were divided across with beams that concealed the steel construction. Unfortunately it is almost impossible in any of the modern apartments to find ceilings on which these beams are not in evidence.

The apartment is on a lower floor and faces north, not a sunny outlook but with sufficient light. It was left entirely to me to select the color schemes and furnishings to create an old world atmosphere and at the same time to furnish a comfortable and livable interior.

I planned to buy as many old and interesting things in my travels on the other side as possible, and therefore took a rough layout of the rooms, with the sizes of door openings, wall spaces for furniture and the measurements of the fireplace in the living room. I succeeded in finding a mantel in London in a lovely old house in Fulham Road that was being demolished. Not long afterwards a friend happened to say that he had seen some charming old doors that were being removed from a residence in Soho. I immediately went to the house and was fortunate in securing a pair of fine pine doors with a most interesting frame and overdoor which I knew would harmonize well with my mantel.

Among the sights of interest in London is Christie's, the celebrated auction rooms. At this time the furnishings of the Princess

Parvley's Russian home were being auctioned. Among the things I was able to buy was a portrait of a young boy in blue in a handsome carved frame from which the gold had worn off. This and a pair of signed Louis XVI arm chairs made a very advantageous purchase. The chairs were covered in red striped damask and the frames had been at some time or other badly finished with paint not of the period.

From Christie's I made my way up Piccadilly towards the home of some friends for tea and, finding I was a bit ahead of time, I turned off Curzon Street and entered Shepherd-Market. This is the scene of Thackeray's "Vanity Fair" and even today, with its quiet dreamy streets and toy buildings, one almost expects to run into ladies in powdered wigs and bouffant skirts. While prowling about I happened to glance into the window of a charming little furniture shop. It was a tiny house consisting of three floors filled with an assortment of lovely old furniture, mainly of the 18th Century. Among my purchases was a fine Sheraton settee, seen in one of the pictures of the living room, and an unusual flower table of

the same period with lyre sides. This table has a removable top which, taken off, makes a small tin container in which to place growing plants and flowers. This and another small table in satinwood and mahogany are used at the ends of the settee.

With other purchases in London, as well as some things bought in Paris, and after trips to both the Caledonian Market and the Flea Market where I was able to pick up odd bits and small objects not of great value but more for their charm and decorative possibilities, I was ready to start the real construction work of the apartment. On arriving home I found the building near completion and ready for the structural changes. First we removed the steel door frame connecting the living room and bedroom and enlarged this opening to fit the beautiful pine door and frame from the Soho house. A simple wooden cornice was built around the top of the walls and continued across each side of the beams, finished with a small egg and dart member of carved wood to repeat one of the details in the door frame. As the two beams in the ceiling divided the latter into three fields, it was



Drix Duryea

The background of the bedroom is a combination of old French boiserie and quilted toile. The window was built out to conceal disfiguring corner girders, the section at the left providing space for a closet. Pierre Dutel, decorator

ut some sort of decorative surface. By a ready-made ceiling of pressed plaster, molding, plaster then made with the architectural most artistic and decorative plaster. The molding was in the center from which some day I trust a luster of Waterford glass or a chandelier of old wood will hang. Very few of the lights in this apartment were wired for electricity as I have used candles as much as possible. Two pale yellow and Louis Philippe lamps with the original glass globes and chimneys have been wired for electricity, but the wiring is so well done that they resemble the oil lamps of long ago.

Before it was decorated, the living room had a wide group of windows which lacked architectural balance. These were blocked out and made into a pair of single windows by building a wooden partition through the center of the window group. A pair of Louis XVI gilt cornices were fitted over the window openings and from them the overdraperies hung. The curtains are made of chartreuse yellow damask and are trimmed with a narrow ball fringe to match. The glass curtains are of white taffeta extending to the floor.

The predominating color in this room is

white. The walls were given four coats of dull flat paint, and then finished with a glaze to give an off-white, antique look. Before the glaze was fully dry a slight suggestion of graining was worked into the surface. The pair of small Louis XVI chairs and an extra Adam chair were then "pickled", a process that removes the paint, rubbed down with wax and upholstered in old white satin trimmed with a narrow silk fringe that came from an old bedspread and is soft and mellow in color. By the fireplace is a small low kidney sofa with a simple slipcover of white damask corded in green satin. The Sheraton settee also has a slipcover made of a narrow white and pale green striped moire trimmed with white fringe set in between the seams. A pair of chartreuse yellow moire pillows and three little white satin cushions trimmed with Queen Anne needlepoint are used on this.

A small recess at one end of the living room is just deep enough to take the piano. Placed thus, it is out of the way, with no loss of space to the room. As there is no dining room connected with this apartment, a small drop-leaf Georgian table in mahogany is used at this end of the room also. At meal times it is drawn out from the walls and when opened up seats four comfortably. Scattered around the room are four 18th Century mahogany side chairs covered in old yellow damask pattern with nail heads.

On the folding table, used both for tea and as decoration, is an interesting old copper tea urn lacquered a rich red. This adds a bright spot of color and contrasts pleasantly with the blue coat of the boy in the portrait immediately above.

The bedroom was built around a few pieces of old boiserie and some quilted toile panels that I found in a little French village. Originally the toile had been part of a bedroom and the drapery for the bed. The large panels were enough to make a spread and to cover a chair as well as to panel one side of the room.

To piece out the wood paneling, the molding found in the boiserie was copied and this was applied to the plaster wall to simulate wood paneling. The window was built out to bring the wall line flush with that of two girders built in the corners, and as one side was wider than the other, this section was used as a small closet for books. The paneling on three sides of the room is composed of a large panel with a small one above, a chair rail and a small panel in the dado below. This dado was carried around the entire room. One wall is covered with the panels of the quilted toile. The moldings are painted a deep wine color and the walls were first painted rich butter yellow. The whole was then antiqued with glaze, then rubbed down with powdered rotten stone and finally overgrained to



Above is a view of the bedroom looking into the bathroom before any structural changes were made. To simplify the awkward arrangement of three doors so close together, all three were removed. The small space between bedroom and bath was made into a dressing room, with shelves and clothes closet concealed by red toile draw curtains that match the covering of the bathroom walls.

At the left is the same section of the bedroom after the paneling was installed showing one door to dressing room, closet and bath in place of the inconvenient three. The Louis XVI commode and the small night table standing beside the bed are mahogany; the rug is old needlepoint

simulate oak woodwork that had once been painted a rich old yellow color. The window draperies and the bed canopy are made of deep wine colored moire.

The Louis XV marble mantel was set against the wall with an old iron fire back. The little andirons and the burnt wood logs are quite theatrical, as they are wired for electricity and resemble a real grate when lighted. The furniture in the room consists of a collection of Louis XVI mahogany pieces and some Louis XV furniture. Some have been painted to remove the monotony of too many wood tones. The bed is an old painted Directoire design.

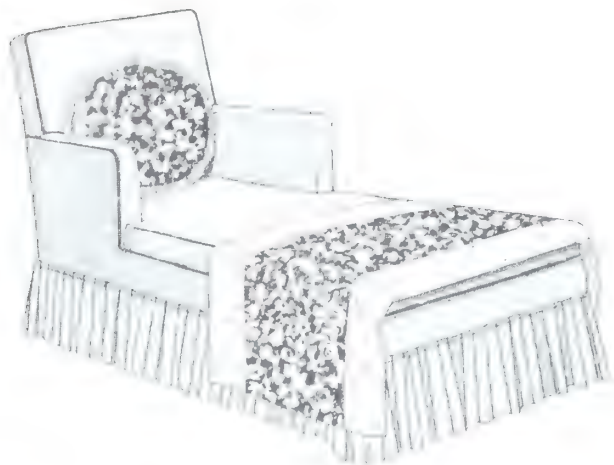
One can see from the photograph of the room in its original condition that it was both impractical and difficult to have three doors opening so close together. For this reason we removed the door to each of the closets and also the one to the bathroom and built out the wall in front flush with the wall of the bedroom and installed the old door on to this new partition. This made a combination dressing room and bathroom combined and did away with the awkward arrangement of these three door openings. The closets are hung with old red toile de Jouy that matches the hangings of the bathroom walls. We had originally intended to use mirrored glass here but finally decided on the toile to cut down ex-

(Continued on page 102)



(Above) This view shows the living room before the group of windows was changed to make two narrow windows. An ornamental ceiling was added and the doorway leading to the bedroom was enlarged to allow for a pine door brought from an old house in London. The other two pictures are valuable for the suggestions they give in furniture arrangement.

The predominant color of the decorations is white. Walls are old white, white satin covers a pair of Louis XVI chairs; the Sheraton settee has a slipcover of white and green striped moire and the small sofa at the fireplace is covered in white damask. The curtains are of chartrreuse damask. Pierre Dutel, decorator

**CORDED**

1. A tufted chaise longue in a corded fabric of yellow, rose and apricot. Oblong pillow is rose taffeta with blue piping, yellow cording and white point piping. The couvrepied is of blue and apricot velvet backed with beige silk, the fringe border being two layers of beige silk.

BANDED

3. A polka dot chintz covers the chaise longue, with a deep, pleating drop. Make a round boxed pillow of bright figured chintz, with pinked ruffles in blue and peach colors. The narrow couvrepied dressings is made of one 37 inch width of the pillow fabric, with border of plain pink.

SMOCKED

5. Cover in a black chintz in fuchsia design on a black ground. Corded in emerald green. The pillow is of wide figured yellow pongee silk, with wide piping and green and blue box pleated corners. The couvrepied is of yellow silk lined in green, with a 5 inch striped border.

Chaise Longues**Their Pillows****And Couvre-pieds****Agnes Foster Wright**

These series continue House and Garden's designs for bedroom ensembles. Dressing tables were shown in July, bedcovers in September, lamps, shades and pin-cushions in October, dressing table stools in November, and in January the series will end with curtains. Many of the articles shown can be made at home; the remainder can serve for instructions to your upholsterer.

NOTE: These couvrepieds, except where stated, should measure about 54 inches square and be made with lamb's wool or canton flannel.

TUCKED

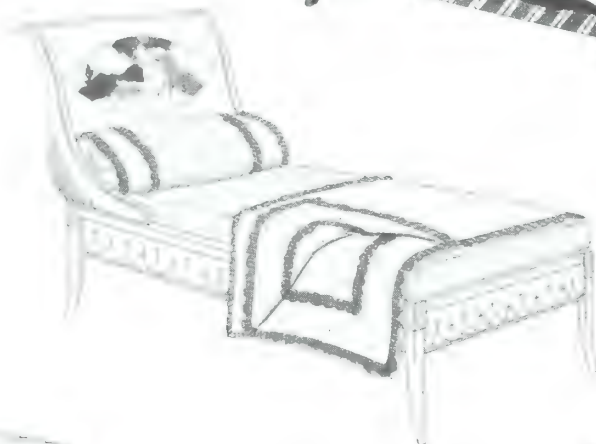
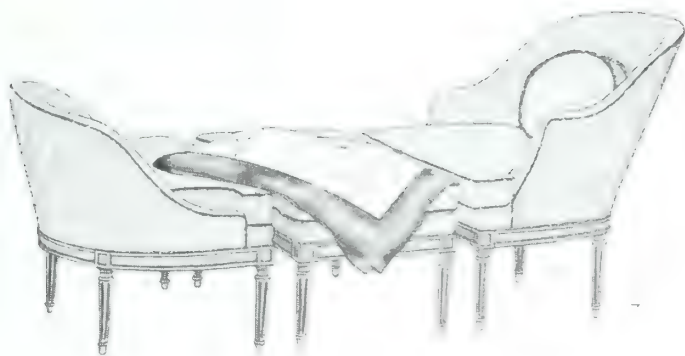
2. The middle section of this couch is in a silver, gray-blue and green striped modernistic material, with the ends in a red and yellow flowered fabric on a black ground. A pillow covered with the striped material has an ingenious slip which may be pulled to make a covering for the feet.

TUFTED

4. For this chaise longue use a French Directoire chintz marked with a short box pleating. The oblong pillow is of French blue taffeta. Couvrepied is blue taffeta with a 4 1/2 inch border set on with red piping and plissé corners. The tuftings are marked with blue and white ribbon buttons.

GATHERED

6. This Dutch chaise longue is covered in red and white figured chintz, the back tufted and a 3 inch box pleated ruffle. A small round cushion in the flowered chintz of the dressing table will be edged with green and red. The couvrepied is of plain chintz with fringe over a green border.



LACED

9. Dull soft yellow brocade on the chaise longue, tufted and edged with yellow gimp. Oblong pillow is cream pongee with 2-inch band of black lace around edge. Couvre-pied of cream pongee has 6-inch lace insertion put on with striped ribbon and tufted with yellow silk buttons

BEADED

7. A three-piece French chaise longue is covered in blue damask corded in blue. The blue damask is also used for the pillow, boxed with plain blue taffeta and edged with a short blue fringe. The couvre-pied is of embroidered blue cashmere edged with a 5-inch flap of soft blue velvet

RUFFLED

10. Green and white striped glazed chintz cut on the bias covers the chaise longue. Triangular pillow of coral silk with inside flap of deeper coral. The same coral silk is to be used for the couvre-pied, tufted in the deeper coral, with rounded corners and bound in the same darker coral

BALLED

12. A Normandy daybed in two parts is upholstered in egg plant color with pink and white flowers and quilted like a peasant petticoat. A six-sided pillow has a 21 1/2 inch boxing of yellow. The couvre-pied is yellow, calico lined with pink checked linen bound with red linen tape

PUFFED

8. This two-piece chaise longue has the upholstery of the dressing table corded in green and with puffing on the drop. Two elbow pillows with cross-stitch top lined with green. A narrow couvre-pied is plain green chintz appliquéd with flowers cut from the chintz and applied at one end

EMBROIDERED

11. Directoire chaise longue painted soft yellow, with green and salmon decoration; upholstered in green and gold satin. Bolster of green silk with salmon box pleatings on edges and green flat pleating on top. Couvre-pied of beige lace lined with yellow taffeta; salmon and green pleatings

QUILTED

13. A curved back low chaise is covered in plain homespun. Pillows are of a light green pongee. Couvre-pied is in soft green wool lace lined with chamois dyed green and edged with deep plum. The edging is carried out in the same pointed design that was used on the dressing table

The Systematic Planning Of The Second Floor For A House

Arthur Bates Lincoln

WHILE the rooms on the second floor are similar to those on the first floor, the same systematic study is advisable in developing the most satisfactory plan. First, of course, the number and size of the required rooms must be determined. Then comes a study of the various plan arrangements leading to the most satisfactory solution of the problem.

There is in the case of the first floor plan, upon which the first issue, there are to be considered here the necessary rooms, the desirable rooms, and the luxury rooms.

Necessary rooms are: master's bedroom, bath, stairhall.

Desirable rooms are: second family bedroom, guest bedroom, second bath.

Luxury rooms are: sleeping porch, dressing room, sewing room, nursery, maid's room and bath.

THE MASTER'S ROOM

The most important room on this floor is the master's bedroom. In the very small house it may be the only bedroom, and in any case it should occupy the most favorable position with regard to outlook and ventilation. Size depends a great deal upon the amount of furniture going into it. In the case of houses under present consideration this room is almost invariably occupied by two people, which will mean a double bed and two beds, and one or two other pieces of furniture. In the average small home, a room ten by twelve feet in size will serve, but where possible this should be made larger to obtain freedom in moving about.

The important thing to remember in the plan of this or any other bedroom is the proper placement of furniture. Even experienced architects sometimes become so enthused by what appeals to them as the solution of a problem, that the matter of providing adequate wall space for beds and other furniture to be placed is entirely overlooked. A double bed will occupy five or six feet of wall, while twin beds will need eight or nine. Beds cannot be placed back to back, for this would bring the side against the adjoining wall, and the stairway may be so placed

as to interfere with the step-by-step planning of the house. Mr. Lincoln discussed the first floor in the November issue. Here he considers the second story requirements and possibilities.

floor plan will show some room marked as a bedroom which has no wall space of adequate size for even a single bed.

Following closely after the bedroom is the bathroom. The tub is the largest piece of equipment built into this room and is the unit about which small bedrooms are planned. The tub is very often built into a recess, with the finishing wall material meeting three of its edges. Such a built-in tub should not be placed under a window, except where no other solution for the room lighting and ventilation or for placement of its toilet. The faintest draft seems like a whirlwind to one taking a bath. A second problem, if the window is thus located, is privacy, since screening the window with opaque curtains or shades is seldom satisfactory.

The bathroom of smallest practical size is seldom advisable. Where the minimum space only is available, a room five by seven feet may be sufficient if the fixtures can be so fitted in that one can move around without difficulty. The standard length for a tub is six feet, but this fixture will probably be recessed across one end of a room of such small area. If the tub is to be placed in a corner of the room, requiring one to walk its length, the room should be at least five and a half feet wide; if any fixtures are to be placed opposite the tub, a width of six to seven feet is advisable.

STAIR SPACE

While the stairway may lead directly from the living room, it is hardly feasible to arrive in the bedroom when you get to the top of the stair. This would result in an absolute loss of privacy, and would increase the problem of house heating. Therefore a small space must be set aside on this upper floor to enclose the stairway and to

permit independent access from it to each of the rooms.

Desirable rooms are the next to consider, where budget arrangements can finance their inclusion. It is a small home indeed which has not two bedrooms. Since the reason for building your own home is partly to get away from the too efficiently planned apartment house, with its economy of floor space and double use of many rooms, even the family of man and wife only, who intend to use the master's bedroom jointly, will wish a guest room. This will seldom be as large as the master's room, but should afford ample space to accommodate a double or twin beds and other furniture. Its size should not be less than the area previously mentioned for a small bedroom, as this is about the minimum for a room to be enjoyed by two people.

FOR CHILDREN

The family of several children and limited finances will, from force of circumstance, disregard the guest room and plan the additional bedroom or bedrooms for the needs of their children. The infrequent overnight guest can be provided for by having members of the family double up to leave a bedroom available.

With the family of any size, a third bedroom may not only be advisable but practically necessary. Where it is intended for the occupancy of children or a single individual the area may be reduced, since a small bed will be placed therein, but the area should not in any case be less than nine by twelve feet.

The demand for more than one bathroom in homes of even moderate cost is a development of recent years, and the house thus equipped is marked as modern in its conveniences. The progress evidenced in small house planning may be realized to some extent by the almost universal demand for a second bathroom in homes having three bedrooms, and even in many of two. Floor area should be ample for easy movement about the room without bumping into the fixtures, which, in this bathroom, intended for the use of several

individuals, must necessarily contain at least the three usual fixtures.

The second bathroom must be planned in conjunction with the other, which will probably now be exclusively for the use of the occupants of the master's bedroom. Economies of space may be effected if the owners are willing to have the tub replaced by a standing shower in their private bathroom. Where the space is available, the inclusion of both tub and standing shower will provide best accommodation. There are many modern developments in bathroom equipment and decoration which are fast making the bathroom almost the show place of the house.

Now to think of the luxury rooms. These should not be considered extravagant or needless, for they are often justified by the convenience they provide, but, as has already been said, they cannot be considered necessary to the living comfort of the family of limited means, nor are they generally desirable in the small home where space can be poorly spared from the much more important rooms.

The upstairs sewing room or sitting room for the lady of the house is a relic of the mauve era. It was a recurring feature in every house of the gingerbread days but is not often found necessary today. In some houses, however, it is still utilized as the private domain of the housewife. It may be developed in connection with the linen storage, and need be no larger than six by eight feet where its purpose is strictly utilitarian. If the room is to be a real retiring room or sitting room, nothing smaller

(Continued on page 106)

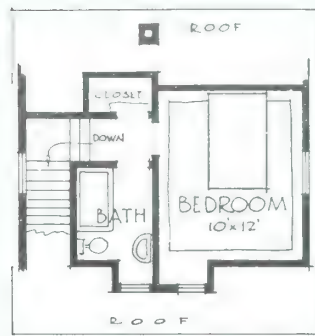


FIG. 1

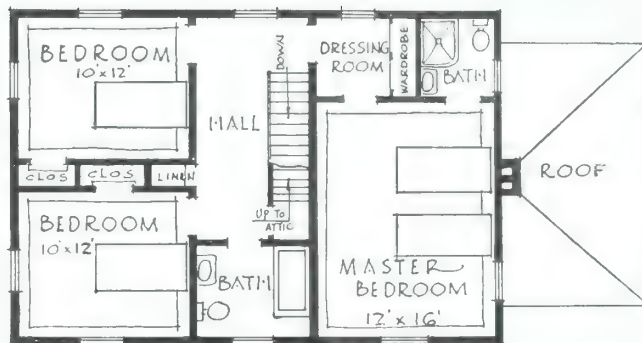


FIG. 2

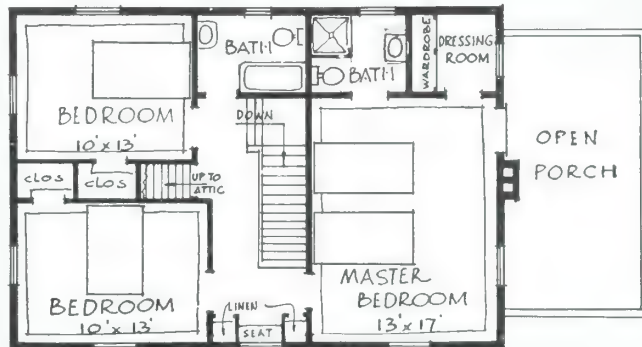


FIG. 3

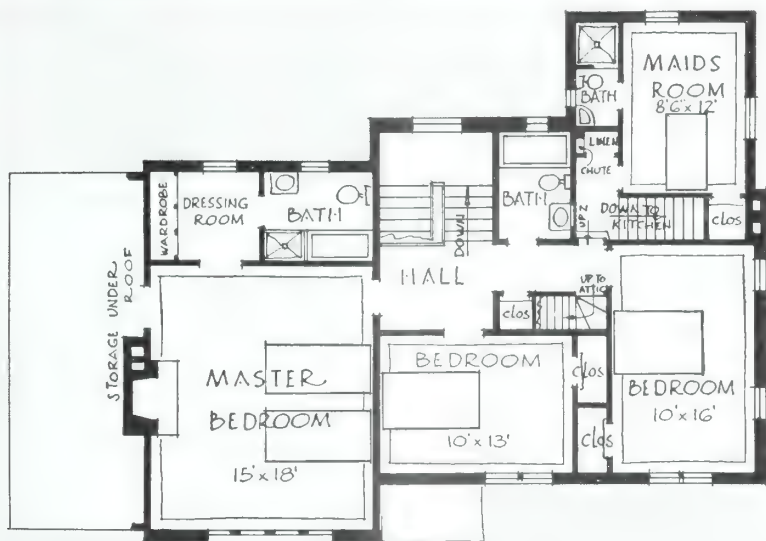


FIG. 4

The plan at the top of the page shows the second floor of a house of absolute minimum practicable size. At figure 2 is a plan which presents a more usual type of small house second floor.

The third plan offers the same number of rooms as the second, but skillful design has allowed for larger rooms, greater convenience and made the construction much more economical.

Considerably more expensive to build than the houses represented above is the house whose second floor is shown at the left. While we still have not gone out of the small house class, yet the additional expenditures now possible have allowed the obtaining of many more features than were feasible with the limitations heretofore imposed

Recent Developments In Building And Residence Equipment Fields

Gayne T. K. Norton

ONE of the leading steel window makers announces the development of a new heavy type casement for use in the more expensive residences. Each leaf can be glazed with a single large pane if desired. Made to open out or in, glazing may be either on the outside with putty or on the inside with putty or glazing beads.

Hardware is of solid bronze of most recent improved design. The complete line of these heavy casements includes single or double units, with or without transoms and hopper vents, and with hinged or fixed sash. The units may be combined as desired, in single or double windows, or in banks. The workmanship and construction of casements are declared to represent the last word in stockcraft.

BATHTUB HANGER

FOR built-in bathtubs of corner, recess or sunken type and for shower receptors, there is a tub hanger that accomplishes five important ends. It prevents leakage around rims, prevents settling, eliminates unsightly cracks around edges, prevents ruined ceilings of rooms under bathrooms, and it obviates need to replaster or retile cracks around tub or receptor.

This hanger has been designed to act as a water seal between wall and edges of tub or receptor, also between front bottom flange and floor, also to prevent tub or receptor from settling with the building and pulling away from plaster or tile. It is claimed to prevent water from penetrating the crack between tub and wall when shampoo or shower is used. It also keeps dirt from collecting in the cracks around built-in tubs, so promoting sanitation. It is economical and simple of installation.

The hanger, which is fastened to the studding, is made from heavy gauge galvanized steel and consists of a trough with a wide upper strip, part of which is perforated like metal lath to form a base for plaster, cement or any floor or wall material to key to. After tub or receptor is set, the hanger is installed and the trough filled with a special leak-proof filler up to

and even with tub or receptor rim. It is adjustable. For special situations, it is made to order. It weighs 30 pounds and is tested to support 5,000 pounds. A porcelain tub, containing water and a bather, seldom weighs more than 2,000 pounds.

CONVENIENT CHUTES

TWO chutes for furthering domestic convenience are offered by a Chicago firm. One is a clothes chute for installation between studding. The only evidence of its presence is a trim panel in the wall of bathroom, upper hall or bedroom, as the case may be, finished to harmonize with its surroundings.

This panel contains the chute door which opens into the chute at slight pressure. Laundry is pushed through and falls down a smooth steel shaft to the basement. Door closes itself lightly and tightly; a spring hinge on the inside keeping it fastened. It does not admit drafts, gap open or warp. No hardware is visible.

The other chute disposes of sweepings; its door is usually set in the kitchen at floor level. When a treadle is pressed down the door opens inward from the bottom and litter is swept through. A steel shaft descends through the floor to a dust chamber in the basement; this triangular-shaped receptacle can be very easily detached from its fastening so as to be emptied. The door opening in the kitchen wall measures about nine and a half inches by ten inches.

WATER HEATER CONTROL

EARLY morning trips from bedroom to basement to light the water heater may be avoided by a system of remote burner control. All one has to do is press a switch, which starts the heater, from bathroom, kitchen or laundry. While the heater burner is lighted, small red indicator lights in the switches glow as reminders that the heater is "going."

If heater flame is lighted from the bathroom, the gas may be shut off by pressing the switch in the kitchen, or vice versa. In

this simple and safe device, a thermostat is permanently mounted on the outside of the water tank so that the gas will be automatically shut off, preventing possibility of damage through over-heating and saving the cost of burning gas needlessly if the heater is forgotten.

This system of remote control can be installed in any home in a few hours, with all wiring concealed. It is applicable to any heater. It saves much stair-climbing, costs practically nothing to operate and, being merely a logical arrangement of simple electrical instruments, there is nothing to get out of order. It is connected with the regular house current.

CHRISTMAS LIGHTING

SAY "Merry Christmas" with light, colored lights, hundreds of them, indoors and out, at small cost and little trouble. Festivity, offspring of hospitality, cannot exist without light. Let gay, twinkling colors greet season and guests as an expression of pleasure at their arrival. They seem to shine "Come in. We are happy that you have come. Our house is made ready and decorated to give you a good time."

Strings of diminutive lamps in rainbow colors, sturdy, brilliant, reliable, are offered by one lighting specialist who suggests 54 plans for their use over and beyond Christmas tree illumination. It is a fact that we have been slow in learning to decorate the exteriors of our houses, and our grounds, with light. Yet no electrician is needed in the creation of any number of distinctive and interesting effects.

There are two types of these strings of color-lights, the multiple and the series outfits. The series have the smaller lamps; these outfits come eight or 16 lamps to a string. The lamps of each unit of eight must all be illuminated together. As many as eight series outfits, each joined together, may be attached to one electric socket.

Multiple sets have slightly larger lamps; from seven to 100 lamps are gathered into one string. The lamps can be burned sep-

(Continued on page 104)



Gesite D. Haight

A Front Door In California

Though it might easily be a scene in some Italian hill town, this is, in reality, in California—the street door to the home of Chandler P. Ward, at San Marino, of which Roland E. Coate was the architect. Other views of this house and its garden are found on the two succeeding pages



Roland E. Coate
Architect



The garden feature of this property is a courtyard paved with small stones in the Italian 18th Century manner. It can be reached directly from the entry, through the iron gates shown in the upper corner of the page. From the hall and the living-room terrace are other ways to it.

Shown directly above is the street entrance in the wall beside the library—two short steps up to the level of the court. To the left are the steps and the cobblestoned passage leading to the library door. The ground is so terraced that a square pool is centered on the cross-axes of the living-room windows and the entry gate.

While some of the planting is permanently placed in beds, a colorful and authentic Mediterranean atmosphere is established by potted plants banked on the stairs and clustered against the walls. Occasionally the walks are roofed with open arbors over which vines are trained. It will be noted, too, that while walls are painted white, the bases are given a darker coat for contrast and protection, a sensible treatment often found in Italian villas.



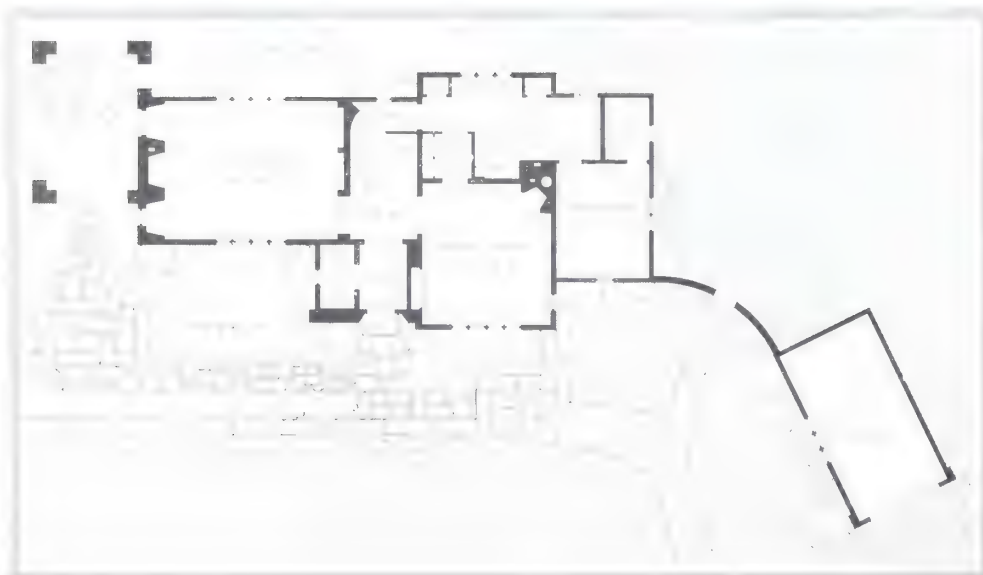
George D. Haight

The main body of the house has two stories, with the service and the living room being accommodated in one. Secluded in the farther corner of the property is a library where the owner can withdraw from family interruptions. This main section of the residence forms one side of the garden, the living room on another and the street and property walls give enclosure on the other two.

Three bedrooms, two sleeping porches, two baths and a dressing room and sewing room occupy the second story. The guest room and its bath are downstairs. The dining room, pantry, kitchen and maid's room are all conveniently placed in the wing. At the end of it, and a part of the structure, is the motor room. These livable accommodations are found in a house typically Mediterranean—an Hispano-Italian home of white walls and red roof tiles.

Among Its Features
This House Includes
A Walled Garden



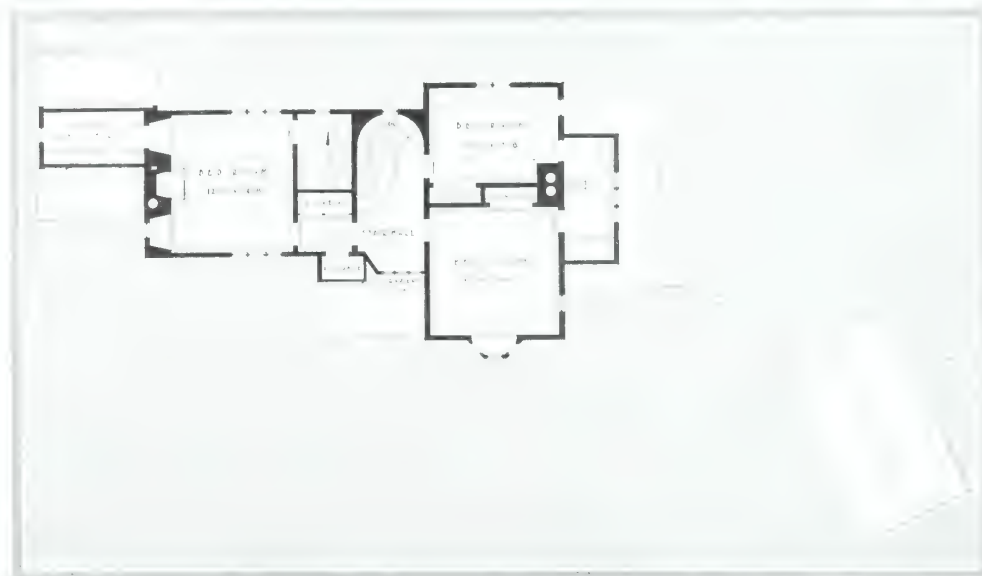


**Textured Stucco
Carries The Spirit
Of Ledge Rock**

**Penrose Stout
Architect**



P. A. Newhall



Although the residence itself is on level ground, the land immediately about Dr. D. Chapin's house at Bronxville, N.Y. has a pronounced slope, necessitating the construction of a retaining wall. The architect has cleverly carried the spirit of the rock wall into the design of the house by using ledge rock for entrance bay and porch pillars and texturing stucco surfaces in harmonizing fashion.

As may be noted on the plan, the principal entrance is located alongside the dining room and leads to a central stair hall between this room and the living room. The living room has ranges of casement windows on two sides and a window and a French door, leading to the porch, on the fireplace side. The master's bedroom, immediately above, also has a fireplace and windows on three sides



Country Club, Farmington

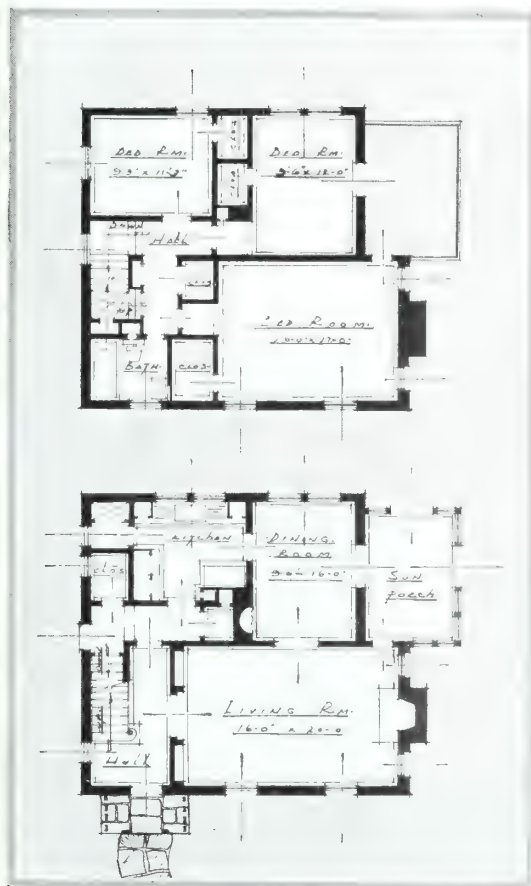


So seldom are small houses successfully handled in such a formal style as the Georgian that this example is especially noteworthy. Walls are of variegated brick and the roof is slate. Arch-headed recesses in the front facade frame entrance door and living room windows. The scrolled pediment above the entrance and the delicate moldings about the door opening add the necessary touches of graceful ornament. The residence of Dr. Harry L. Farmer, Cleveland, Ohio. Dunn & Copper, architects

Two Small Residences In Brick



Lowrey-Sill Lensart



The major consideration in small house planning is always the matter of gaining the greatest amount of usable space in a given area. To achieve that end and yet carry out the principles of good design is what makes this type of work so difficult.

The small residence of Conrad Splittorf, Shaker Heights, Ohio, is noteworthy not only for its design and planning but because so many desirable features of the sort usually only found in large houses have been introduced. The living room has built-in bookshelves, the dining room a round-headed cupboard, the kitchen a refuse chute and the second floor a clothes chute. Off the kitchen is a convenient pantry with a window. Each bedroom has extra-large closet space.



Dunn & Copper, Architects

Flowering Bushes And Small Trees To Fringe The Border Of The Woodland

E. H. Wilson, V. M. H.



Among the Hawthorn, *C. punctata*, is a beautiful and one of the best for planting at the edge of woodlands. Well formed, spreading and symmetrical, it is a glory of white flowers in spring and almost equally attractive when its autumn fruits develop. Plant it freely and with full confidence that its beauties will endure and last a long time into the year past.

At the right is a *Chionanthus* (*Chionanthus virginica*), another excellent subject for woodland planting. It is a native of Pennsylvania and southward to Florida and Texas, occasionally attaining a height of thirty feet. Its large to six-inch white flower panicles are followed by attractive pendulous blue fruits in the autumn. It should be more used

ESTATES of moderate size no less than large ones are often the possessors of a piece of woodland whose fringes it is desired to embellish. Such a woodland, even if only an acre, is a great asset on any estate, especially if it be separated from the house by a meadow through which a brook or river meanders. The meadow lends distance to the landscape and with a little thoughtful effort the margin of the wood can be so planted as to become an object of great beauty throughout the entire year.

The natural flora of the greater part of this country is rich and varied and as a rule none but native trees need be considered for woodside planting. Frequently the grouping and thinning of the plant material native to the woodland itself is sufficient for the purpose and at most needs only amplifying a little. As a matter of fact, it is questionable whether it is good taste to introduce exotic plants to woodland margins. In lands less blessed with variety of tree and shrubs, exotics must be called upon, perforce, but no such dearth is present in the greater part of this country and lower Canada. The important thing in woodside planting is to choose vigorous growing subjects—bushes and low trees of strong habit that are capable of competing with the larger trees in the struggle for existence. The disastrously dry season of 1930 teaches an object lesson in this; wherever one may travel the effects of drought are apparent. The curious will notice that the trees withstand the adverse conditions far better than the bushes and vines about them. This is easily understood when we consider how much greater is the root system and how much wider its ramifications as against that of shrubs and climbers.

While it is impossible to plant in such manner that drought may not be feared



n seasons such as the one we have just experienced, it is possible to minimize the effects by associating vigorous types and so equalizing the battle. One will note that this is usually what happens in a state of Nature. In improving the fringes of one's woodlands, as in other things appertaining to the garden, individual taste should display itself; personally I favor grouping in an irregular manner, that is to say, the planting of groups of this and that here and there following no particular plan other than to make them look as much at home in their surroundings as is possible.

One of the most delightful of the lesser trees of this country is the favorite Flowering Dogwood (*Cornus florida*) and it is a plant *par excellence* for wood margins. With it may be associated its pink sister (*C. florida rubra*), the effect of the two in spring being delightful and then in the autumn they give a wealth of colored foliage lit with scarlet berries. Wherever the Flowering Dogwood can be grown successfully it should be used; its habit of growth, especially its spreading, flattened crown, is peculiarly well adapted for woodlands. If one is disposed to introduce an exotic, the Asiatic Flowering Dogwood (*C. kousa*) and especially the variety *chinensis* can be associated with the Common Dogwood to advantage. The Orientals flower after the leaves have unfolded and so we get a succession of white, star-like blossoms over a period of possibly six weeks.

In the autumn, any time from October until December, the Witch-Hazel (*Hamelis virginiana*), first with its clear yellow foliage and later with its naked twigs starred with yellow blossoms, is a most conspicuous bush in the woodsides of eastern North America. It is the last of the native bushes to blossom in the fall and winds up the season in a splendid manner. In Japan grows a similar species known as *H. japonica*, which blossoms in March, and in China the aristocrat of the family, *H. mollis*, has its home, being distinguished from the other species by its larger flowers and by its soft hairy leaves. Though exotics, these two Witch-Hazels blend so well in our native landscape that they may be used to advantage in woodside planting. Grouped together they present a beautiful picture, giving blossom at the close of the year and the opening days of spring.

If there were nothing else to add to the woodside than these Flowering Dogwoods and Witch-Hazels, really one would have no cause for complaint. There is, however, a third group, which cannot be omitted,

(Continued on page 114)



Evergreen Rhododendrons are choice material along the edges of woodlands, especially if they can be viewed against a background of Hemlocks or other coniferous trees. Many sorts are available, some hybrids and others distinct species. Among the latter, our several hardy native kinds from the Alleghany regions are especially worth while using

(Below) Rhododendron arborescens is one of the latest of the native species to come into blossom. This is the so-called Sweet Azalea of the Alleghany Mountains which flowers during June and July. Its white or rose-tinged blossoms have red stamens and are deliciously fragrant. The Sweet Azalea likes the fringe of a wood where it flowers freely





Greece is the native home of *Cyclamen Coum*, of which the white-flowered form is shown here. This is one of the spring-flowering kinds and is hardy as far north as Washington and Baltimore. The flowers of the type approach *rosa-alba*

C. europaeum is well suited to our northern garden conditions. It hails from Switzerland, where its small crimson flowers, fragrant as Violets, are found in abundance and are freely gathered by the children. With us, it blooms in July and August.



Hardy Cyclamens For The Garden

Louise Beebe Wilder

ALTHOUGH in the winter decoration of window ledge and greenhouse the tender Persian Cyclamen plays so important a rôle, the hardy outdoor species are almost unknown in this country, and this despite the fact that they are as full of charm and individuality as any flowers, large or small, that can be named.

The reason that such winning charm as these flowers exert is absent from American gardens is not far to seek. The unhappy Quarantine enactment against the importation of plants caught us just when American interest in horticulture was blowing from bud to flower; just when we had begun to peer over the fence of the conventional old-fashioned garden rather stodgily furnished with good old stand-bys to a misty and alluring beyond peopled with rare and lovely plants from all parts of the world. We had, moreover, begun to read and to look about us a bit and to travel to foreign countries where we visited gardens set forth with the treasures of the world, and we had come to the realization from observation that American gardens, on the whole, were rather poorly and meanly caparisoned in comparison with those of the Old World.

At this point came the Quarantine—a lid clapped down upon a bubbling cauldron of newly awakened curiosity and interest.

And so we may not freely enjoy in our gardens the choice tiny Daffodils, the dainty foreign-born Anemones, the exquisite bulbous Irises, the winsome hardy Cyclamen and a thousand more innocent beauties because it is against the law for our nurseries or for ourselves to import them, and few persons, whether amateur or professional, are equipped with the patience or have the necessary time to raise them from seed. There was no stock of them in the country when the Quarantine shut down so there was no stock to propagate from. In a few pre-Quarantine gardens belonging to persons whose horticultural curiosity was in advance of their time, are small colonies of such—I was going to say *rare* plants, but they are rare only in our super-protected country; they are common enough in England and on the Continent and even in Canada—of such desirable plants, I will

ay, and those who have them guard them
s among their choicest possessions.

The object of this article is chiefly to
urge the raising of more of these excluded
plants from seed. It is not at all impossible
or even very difficult, requiring more pa-
tience than anything else, for the min-
imum of equipment will suffice. As I write
now, in mid-September, I have in mind
chiefly the hardy *Cyclamen* because out in
my garden on the lee side of an old Yew
the frosted pink and white blossoms of
Cyclamen neapolitanum are springing out
of the bare earth in a manner to excite and
delight the most indifferent onlooker. These
will bloom in three years from seed sown
this winter—surely a small enough price
in time to pay for such pleasure.

Though from their appearance it never
would be suspected, the *Cyclamen* belongs
to the Primrose family. Certainly to the
lay eye there is no resemblance apparent.
It is a small and select family, only sixteen
species with a few varieties being known.
The race is known colloquially as Sowbread,
from the tubers, says Dr. Prior, being the
food of wild swine. They would more ap-
propriately, says an admirer, be called Food
for the Gods. The race is wholly southern
as to habitat, belonging to southern Eu-
rope, parts of north Africa and western
Asia. But it is only the species from south-
ern Europe, and not all of these, indeed,

(Continued on page 116)



Reginald Farrer said that
C. pseudo-ibericum is prob-
ably a variety of *europaeum*,
on the opposite page,
but it blooms in spring—
pale lilac and mulberry,
an effective combination



Another perfectly hardy
species is *neapolitanum*, a
September bloomer and
one of the best. Its flowers
are soft pink, and some-
times there appears from
seed a pure white variety

The hybridizing of *C. Coum*
and *C. ibericum* resulted in
atkinsi, whose little carmine
blossoms appear before the
foliage in mild climates. It is
not sufficiently hardy for the
New York region, but farther
south it does very well indeed



The Gardener's Calendar For December

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be adapted to other climates.

It, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	2. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	3. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	4. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	5. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	6. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	7. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.
8. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	9. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	10. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	11. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	12. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	13. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	14. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.
15. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	16. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	17. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	18. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	19. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	20. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	21. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.
22. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	23. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	24. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	25. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	26. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	27. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	28. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.
29. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	30. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.	31. The first frost of the season is usually felt on this day. It is a good time to begin to protect the plants from the cold.				

Consider the Bark

OF THE many attractive features of trees not the least is their bark, and in winter this feature is not only very pronounced but is often characteristic. The various organs of a tree** have their functions, and that of the bark is protection. It protects the vital tissues, which lie near the periphery, from the heat of the sun in hot days and from the intense cold of winter.

—Ernest H. Wilson

Old Doc Lemmon Talks of Ice. Saying—

"I've been around here a long time, and I've seen a lot of things. I've seen the first signs of spring, fer instance, most folks don't know what it is. I've seen the first signs of winter, too. I've seen the first signs of a hard frost, and I've seen the first signs of a hard freeze. I've seen the first signs of a hard snow, and I've seen the first signs of a hard ice. I've seen the first signs of a hard winter, and I've seen the first signs of a hard spring. I've seen the first signs of a hard summer, and I've seen the first signs of a hard fall. I've seen the first signs of a hard year, and I've seen the first signs of a hard life."

"I've seen the first signs of a hard winter, and I've seen the first signs of a hard spring. I've seen the first signs of a hard summer, and I've seen the first signs of a hard fall. I've seen the first signs of a hard year, and I've seen the first signs of a hard life."

"I've seen the first signs of a hard winter, and I've seen the first signs of a hard spring. I've seen the first signs of a hard summer, and I've seen the first signs of a hard fall. I've seen the first signs of a hard year, and I've seen the first signs of a hard life."

MOCK TURTLE SOUP.....



by
*Campbell's
famous
chefs!*



Campbell's 21 Soups

- Asparagus
- Bean
- Beef
- Bouillon
- Celery
- Chicken
- Chicken=Gumbo (Okra)
- Clam Chowder
- Consommé
- Julienne
- Mock Turtle
- Mulligatawny
- Mutton
- Ox Tail
- Pea
- Pepper Pot
- Printanier
- Tomato
- Vegetable
- Vegetable=Beef
- Vermicelli=Tomato

Pleases the fastidious!

There is a smooth, ingratiating richness in well-made Mock Turtle Soup which has always been dear to the taste accustomed to the finest cooking. To approach perfection in this difficult soup is an ideal of every skilled chef.

Certainly, Campbell's famous French

chefs are delighted to have your judgment on their Mock Turtle Soup. It is one of their special prides.

In the exquisitely proportioned blend are red-ripe tomatoes, snow-white celery, fresh herbs, delectable sherry and tooth-some pieces of meat. Delicately seasoned after the true French tradition. Many like to add slice of lemon or hard boiled egg as an extra garnish.

20 other Campbell's Soups offer a fascinating competition for your choice. 12 cents a can.

LOOK FOR THE
RED-AND-WHITE LABEL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

A "BRIGHT" answer to the Gift Question . . .



REVERE—Electric movement; requires no winding. The simplicity of its design is relieved by a "check" border and flowers-sprayed dial. Blue, green or yellow porcelain. 8 1/2" high . . . \$10.50

MILLER KITCHEN CLOCKS



MANSION—Electric movement. For clock on the wall. Green, yellow or blue. 9 1/2" high. \$11.00



CENTURY—Modern design. 8-day movement. Yellow, blue or green. 8 1/2" square. \$8.25



DAY-SIDE—For backs to the wall. 8-day movement. Yellow, blue or green. 8 1/2" square. \$8.50

THIS year, give her a colorful timepiece to match the brilliance of her kitchen. A MILLER clock designed by the celebrated decorator, Alfred Helmut Sander . . . *this* is a gift of sheer delight! Choose a pastel model...blue, yellow or green...primly circled with floral sprays. A "craquelé" pattern, garden-gay. Or a quaint Dutch scene with windmills and ships and trousered youngsters in wooden shoes. There's a bevy of smart designs . . . all of gleaming *porcelain*, so practical for the kitchen, so easy to keep twinkling and clean with a soft, damp cloth.

Lever and Electric Movements

As steadfast as a well-chosen gift should be, MILLER Kitchen Clocks are dependable in every detail. Their superb accuracy is attested in over a million American homes. Both the 8-day *lever* movement (which does away with the pendulum nuisance) and the new *electric* movement (which requires no winding) are steady and trouble-free. MILLER Kitchen Clocks are to be found in the better department stores, jewelers' and house furnishings shops at prices notable for their economy...8-day movements, \$3.50 to \$6.00. Electric movements, \$9.50 to \$11.00.

FREE UPON REQUEST

A beautifully illustrated folder entitled, "*Striking the Final Note in Kitchen Color Harmony*" . . . A post-card will bring it to you.

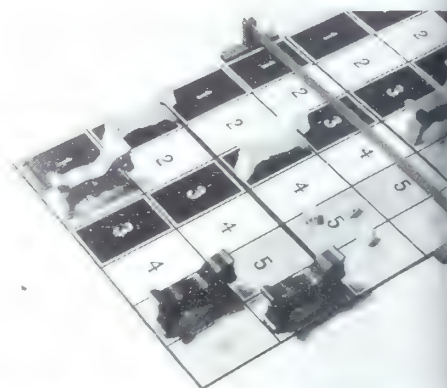


Don't Be Misled

With backgammon at its peak, this game table of m. with square B and white chee makes a wel gift. The center tion is revers there being a ch eboard on the o side. R.H. Macy

New Games For Gifts

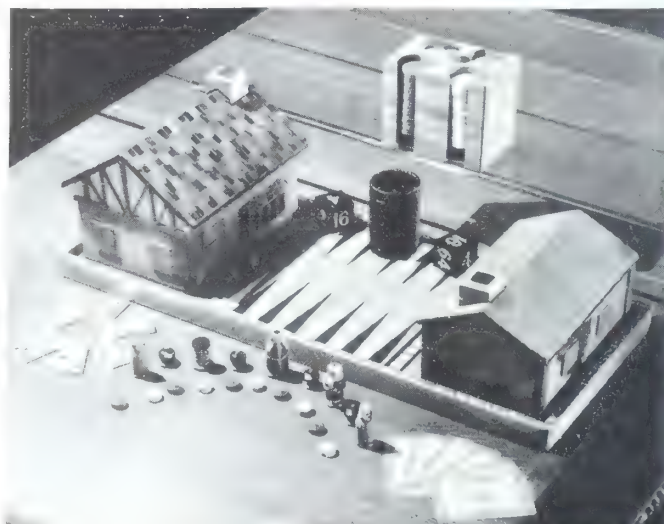
(Right) — Derby Day, the latest version of the popular horse racing game played at sea. It consists of folding board, six horses, handle and dice. Abercrombie & Fitch



At the left is "Camelot" new game of skill for people. Played on a l with men, camelot com elements of both checker chess. Abercrombie & Fitch



(Below) — Cards, che chess, chips, dice and inoes are contained in amusing game box. Reve board in center is for chess and backgammon. M



Gifts of Enduring Beauty—

BEARING the FAMOUS NAME of Gorham

■ Sterling silver is the most superb of Christmas gifts, and Gorham is the most famous name in sterling. Each of the Gorham pieces on this page has the elegance and beauty which fine taste instantly recognizes. Each is a gift which, irrespective of price, carries a subtle compliment to the recipient. There are prices to fit every gift budget. Your own jeweler will show you these and many other Gorham gifts which are of enduring beauty and high distinction.



appointments of this smart 18-inch traveling kit in the Gorham "Queen Louise" pattern, a delicate, exquisite design. The case is of imitationskin with hog-hide grain lined in petit point of red silk. A gift to delight the smartest woman and a lasting reminder of the giver. \$110.



■ Gorham's new 1931 "Hunt Club" flat and hollow ware has the aristocratic distinction of the Hunt Breakfast with a sparkling modern simplicity. Any piece in this pattern would delight the hostess as a supplement to her own sterling. Platter, \$130; 10½-inch bowl, \$40; salt and peppers, \$30; vegetable dish, \$45.



■ A gift to enchant the most fastidious small girl's heart! A sterling comb and brush set of her own, with a fascinating colored enamel inlay of Mary and her lamb. Sterling brush, \$12; sterling back comb, \$5.50.



spirited coach and four in brilliant enamel inlay of richness to the fine simplicity of this heavy-duty cigarette box. The individual ash tray and cigarette box holder are exquisite in their simplicity. The box is \$50, the tray \$5, the holder \$4. A cigarette-pack holder to match is \$15.



■ That most perplexing question at Christmas—what to give a man—is superbly solved by this sterling set of ring mirror, brush and comb. It is obviously a masculine design—handsome, rich and yet beautifully simple—a gift which will be welcomed by the man of the most conservative taste. The set is \$60. Other finely designed sets at your jeweler's.



■ The soft, gleaming surface of this silver frame is the perfect tribute to a lovely photograph. Such a gift is always welcome. It comes in three sizes at \$15, \$20, \$25 . . . The night bottle of cut glass with sterling top is an unusual gift for the person "who has everything." It costs \$27.50.

Glorify the Spirit of Christmas with an Exclusive Gift!



Minton's Modern Salt Glass Ware, made in England for the House of Plummer, has the beautiful, soft, glossy finish for which old Salt Glass is famous. Dinner Plates \$5.00 each. Plates \$1.00 each. Tea Plates \$1.00 each. All in the House of Plummer's. An exclusive importation.



"Fashion" Plates which perpetuate the most popular scenes and styles of each decade from 1860 to 1920. Made at the Copeland Spode Factory, England, and painted in full colors with figures and groups from old fashion plates. Set of 12—Dinner Plates \$7.00.

IT'S a thrilling adventure to shop here, particularly at Christmas time, when everyone with imagination is trying so hard to avoid the usual and stereotyped gift. ¶ Here are assembled hundreds and hundreds of diverting pieces of Crystal and China from famous Old World Potters and Glass Blowers—artisans whose rare skill and artistry have been appreciated and applauded for generations. Here also, you will find many new and intriguing examples of China and Glass from our finest domestic sources—many of which were created solely for the House of Plummer. ¶ Although many of these exquisite and exotic "gifts" are *exclusive*—cannot be purchased elsewhere in America—some of them are not in the least expensive. A few dollars will, at Plummer's, purchase a gift which will be received with the same delight which we all experience when some unusual and fascinating present is brought to us from abroad. ¶ For gifts which are a joy to give, because you would love to receive them yourself—come to Plummer's.



A crystal Ice Bucket, simple and sturdy enough to place the most delicate of old waterford in shape and design. Made expressly for Plummer's. Six inches high. Price \$10.



Only at Plummer's can you find these unique Highball and Cocktail Glasses. Sets of 12, each decorated with a different and beautiful bird or fish. Highball Glasses are 10 inches high and the Cocktail Glasses are 8 inches high. Prices range from \$1.50 to \$3.50 per dozen.

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF

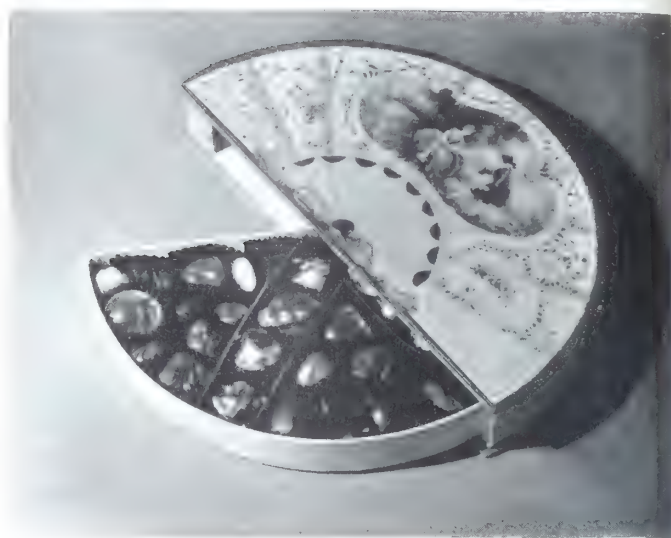
Modern and Antique China and Glass

7 & 9 East 35th Street, New York

Near Fifth Avenue

4th Street

TELEPHONE, CONN.
256 Farmington Ave.



Above is a gay Christmas box of candy in the shape of an open fan. The decoration consists of a delicate French print on a background of lacework. It holds a pound of boxed chocolates. From Whitman's

Sweets For Christmas Giving

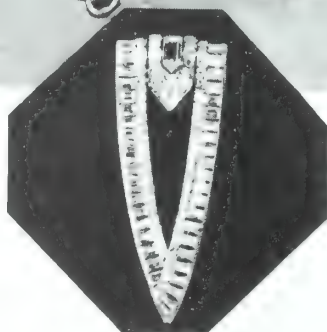
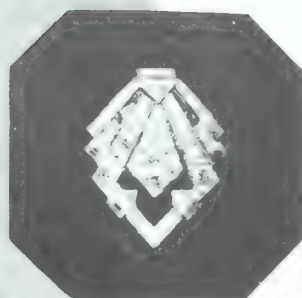
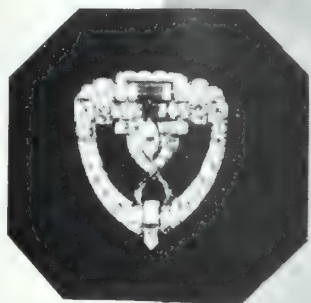


No Christmas celebration is successful without at least one box of sweets. Above is a pound box of luscious chocolates contained in a decorative round metal box painted gold and blue. From Park & Tilford



From B. M. M. Co.

(Above) Doubly welcome are these chocolates on account of their unusual boxes. The small treasure chest is decorated with pirate scenes and a map. At the right is a miniature old-fashioned trunk ornamented with brilliantly colored emblems. Whitman's



Jeweled Bracelet
arms, cute and
precious, give an
interesting, colorful
touch to the sports or
formal bracelet.
They come in a pro-
portion of the most in-
teresting designs. In
diamonds and plati-
num from \$65 up. In
gold from \$6 up.
In gold from \$5 up.
In platinum Bracelets
from \$22 up.

Jeweled Clips for hat,
shoulder or sash have
achieved a delightful
popularity among
women who seek
individuality in dress.
The clips shown here
are exclusive designs
in diamonds and
platinum and are
priced (upper left)
\$1250. (upper right)
\$1375. (lower center)
\$2100.

JEWELLED NOVELTIES by BRAND-CHATILLON

Make the Perfect Type of Gift

To those who would give luxuriously yet not extravagantly, Brand-Chatillon presents their new collection of Jeweled Novelties. Every one is an exclusive design, rarely, if ever, to be found elsewhere.

THE
BRAND-CHATILLON
CORPORATION

Jewelers & Silversmiths

775 FIFTH AVE.

Savoy Plaza

NEW YORK

Addresses Of Shops

ALL the gifts shown on pages 63 to 70 and on pages 96 and 98 of this issue may be obtained from the New York shops whose addresses are listed below. As we do not purchase any of the articles which are shown in the Christmas Gift selection, we strongly urge readers to communicate with the shops at an early date so as to ensure their receiving the articles on time.

AGRESTINI & FISCHER, *Moscow, Russia* & 4th Street

B. ALLEN & CO., *Paris, France* & 2nd Street

BLOOMSBURY & CO., *London, England* & 4th Street

ELMA BROWN, *London, England*

BOUTIQUE, *Paris, France* & 4th Street

CORDELL & SONS, *Moscow, Russia* & 4th Street

CHRONOCHORD & CO., *London, England* & 4th Street

CHRONOCHORD & CO., *London, England* & 4th Street

CHRONOCHORD & CO., *London, England* & 4th Street

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CHRONOCHORD & CO., *London, England* & 4th Street

CHRONOCHORD & CO., *London, England* & 4th Street

CHRONOCHORD & CO., *London, England* & 4th Street



"Murano" glass is the very highest element of the glass maker's craft.

"Murano" glass supplies the exquisite quality element to an interior.

"Murano" glass while appearing dainty and delicate is decidedly practical.

"Murano" glass indicates an appreciation of culture and the fine arts.

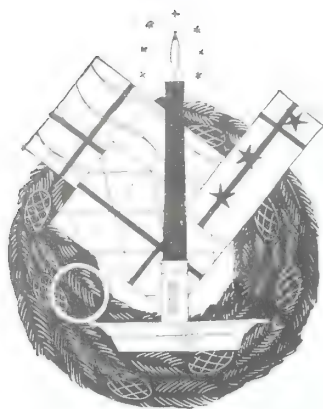
"Murano" glass is a subtle coloring, more individual than most, and an exclusive importation from the island in the Venetian lagoon. It always bears the unmistakable characteristics of hand workmanship, so precious in these days of busy, mechanical things.

It is the best quality glass, and the most beautiful, and the most valuable.

Carbone

242 LINDEN STREET, NEW YORK

PHONES 6414 NEW YORK AND 6415 NEW YORK



Give Telechron Time this Christmas

WHAT gift could be as acceptable—or as permanently useful—as a Telechron[★] Electric Timekeeper? Every minute of every hour, day and night, it's on the job—keeping fresh by faithful service, treasured memories of the giver.

Give Telechron Clocks and you give to the entire family. They compensate for a good many neckties, carpet slippers and boxes of candy. They eliminate many sources of family friction—the alarm clock that fails father because he forgot to wind it—the mantel clock that makes the children late to school—the kitchen clock that brings dinner to the table too soon.

Telechron means convenience, accuracy and efficiency to the most absent-minded household. It never needs winding, oiling, cleaning or regulating. Plugged into the nearest electric outlet, it transforms

impulses of alternating current into time that can't be questioned. Its uncanny precision is the result of Telechron Master Clocks, placed in America's power houses by the Warren Telechron Company.

Give Telechron, because it is the true, the original electric time. Because it offers the greatest variety of models (for every room in the house). Because it provides the widest range of prices (\$9.75 to \$55). All genuine products of the Warren Telechron Co. have the word "Telechron" on the dial. The Revere Clock Company of Cincinnati, Ohio, manufactures grandfather's clocks and chiming clocks of all kinds, equipped with Telechron motors—at prices ranging up to \$1200. There's an authorized dealer near you, listed in your classified telephone directory. Warren Telechron Co., Ashland, Mass. In Canada, Canadian General Electric Co., Toronto.

★ Telechron is the trade-mark, registered in U.S. Patent Office, of Warren Telechron Co.



No. 604—Case of carved mahogany with satinwood panel. Height eleven and three-eighths inches. Price \$35



No. 530—Case of mahogany with inlay. Price \$30



No. 528-A—Wall model with mahogany case. Price \$33

Telechron

GIFTS of PERMANENCE and BEAUTY



Such gifts as these perpetuate the spirit of Christmas.

Articles selected sent prepaid to any part of the United States.

Beautiful Sheraton pier case, copy of an antique, mahogany or satinwood inlaid and decorated. 6 ft. 6 in. high; 25 in. wide \$350



William and Mary coffee table, top 17 x 28 inches; burl walnut and maple. Chenoiserie decorations \$50



IN FINE CONDITION

Set of Antique Chippendale chairs from Ireland. Mahogany, red leather seats, c. 1770. 12 side, 2 arm chairs \$4500



Set of 6 Louis XVI side chairs; c. 1820; old white paint cane back and seat . . . \$750

Interesting desk in crotch walnut, leather top with carved gilt edge; top 24 x 47 in. \$275

Unusual bronze book ends from Italy, pair

\$67.50

Lovely lamp and shade, Chinese pottery base

\$50



JOHN A. COLBY & SONS
INTERIOR DECORATORS

129 N. Wabash Ave., Chicago — Astor Hotel, Milwaukee

The Victorious Victorians Return

(Continued from page 53)

are beautified by the collections of objects that accumulated during that period, inspired by archaeological and historical research, which was extremely active. If the objects in these collections bring ten times their purchase price in the art market of today, the contemporary furnishings of these homes have not yet reached that point of price. *Papier mâché*, rosewood, walnut and mahogany, made by cabinet makers whose names will be honored at some later day, are still to be had at prices as low as many a modern factory piece.

The Victorian craftsman was an adventurer. Abandoning the Neo-Classical Louis XVI style, in which he had been trained, and the heavy Empire rendering of Classic forms, he ventured into the Chinese Chippendale, the Gothic, Italian Renaissance, and even into the voluptuous Baroque epoch for his full-bodied work. If there is one thing more than another that the well-trained critic of the period styles of furnishings may say of Victorian furniture, it is that it is a well-established style. When he determined to make a walnut dining room table, and chose so small a table, he was not with great fat dolphins, he did not know that this was a type of table belonging to a period style called the Italian Renaissance. He had never heard of the *scandalo* of the period. He did not know that the book of design was not a thing to be looked upon with fear. He knew how to carve his walnut, and when he carved a Victorian black walnut, his table with its fine silhouette against the rose-sprinkled din-

ing-room carpet. If he carved a rose, he might not know a good deal about rose petals, but he did his best.

It is rather silly to laugh at our great grandmother's whatnot. It was typical of the age. On its open shelves were objects, the sight of which carried thought well around the world and furnished topics for conversation of some value. Audubon was writing his famous bird books in the 1840s and interest in natural history was spreading widely. A stuffed hummingbird and its nest was not an unlikely thing to find on a whatnot. People were taking tours on sailing vessels. An artist friend of our family accomplished a true masterpiece with indigo, cochineal and whatever he found on board the four-masted sailing ship on which he "went round the world." He had left his paint and palette behind him, for a rest but sunset off the Christmas Isles in the Indian Ocean was too much for him. He recorded it and brought it back to his bosom friend.

On the Victorian whatnot there might be a little lacquered tea-caddy brought from China by a friendly captain of some clipper ship. There might be a tray of seashells, as delicate as rose petals, from coral reef islands in the South Seas. Not many curios picked up in a shop, these, but vital mementoes, each accompanied by a vivid tale of difficulties encountered, humorous anecdote, adventure!

Grandchildren threw the whatnot off out a trich, old-fashioned, out-of-date, "cruck"! To-day our eyes are opening. Even a branch of white coral, a crude shell with its rose-pink lining, arrests us dreaming—

Pink of sea shells fine and rare;
Blue of silk's the Persians knew.

Creating Old World Atmosphere

(Continued from page 77)

and to keep the bathroom unimpaired with the small dressing room.

The fixtures for this bathroom are one that I had seen in an old French house. They are in the form of a delicate, finely carved, a rustic handle that combines well with the dolphin fixture on the wall basin, and adds a little variety to the room. The top of the wall basin is covered with a pattern of inch-thick plates of mirrored glass, and the center has been cut out to allow for the basin. The front of the basin is draped with a flourish of the red robe, and this provides a place to store the linen hamper and other articles one wishes to put out of sight. The tile floor has been covered over with a fitted carpet which is removable and makes a soft and luxurious finish.

While abroad, did you ever develop the hobby of collecting menus? I started this some years ago and today have a somewhat unusual collection. What could be more appropriate for a kitchen decoration than to use gay French menus to paper the walls? This decoration was used in the kitchen of this apartment—set up in an even design around the upper part of the room and down to about forty-five inches from the floor where there

was a band of bright green enamel. The wall below this and the kitchen closets were painted white enamel with a line of the green around door openings. The kitchen door was decorated with a crude scene of rural French peasant life and the large window over the sink had a ruffled drapery of green checked gingham. The floor was covered with a green embossed linoleum that resembles tile work. All the cooking utensils were made of green enamel. Color is now available in so much kitchen merchandise that it is a pleasure to arrange kitchens and other rooms of this sort for the house.

In the hall the walls were covered with a series of removable wood panels and pilasters painted a chalky white to harmonize with the living room and between the pilasters, above the dado, a series of gold yellow and green mirrors painted in French or English landscapes were installed.

To cover up another unsightly beam that projected below the top of the wall, we lowered the ceiling in the hall and installed a canvas ceiling stretched over a wooden frame and dyed a rich creamy tone. A console and a pair of narrow benches complete the furnishings. The floor is covered in black and white rubber squares.

THE SMARTEST STERLING EVER PRESENTED"

Gorham's new 1931 design

"THE HUNT CLUB"

Masters of Famous Hunts

ONWENTSIA...

HARFORD...

MIDDLEBURG...

are now using this smartest, most sophisticated of Sterling patterns

THE distinguished new Gorham Sterling, "The Hunt Club," is having a sensational success.

This sophisticated new 1931 pattern, inspired by the elegance of the Hunt Breakfast, is already being used by masters of the smartest hunts in America, in their beautiful country estates.

Austin N. Niblack, Esq., Master of Fox Hounds of the Onwentsia Hunt, who entertains brilliantly at his country home "The Paddocks," chose the new Gorham, "the smartest sterling ever presented."

Other distinguished sportsmen-hosts are also using this distinguished new pattern, "The Hunt Club," for their celebrated hospitality... Daniel C. Sands, Esq., M. F. H. of Middleburg—Harry I. Nicholas, Esq., M. F. H. of Harford.

"The Hunt Club" pattern—like the hunt itself—is in the aristocratic tradition. It inherits the suave grace of silver created in the days of lordly hospitality. Yet it has all the dash and smartness which is modern—1931.

When you see "The Hunt Club" at your own jeweler's you will notice how the exquisite detail gives richness—and how this richness flows into clear, cool beauty of line. The effect is a simplicity which is, in reality, extremely sophisticated.

This new sterling makes a truly distinguished gift for the Christmas season. There are many individual pieces which beautifully supplement a hostess's own sterling, and their cost is moderate. A complete service for eight in "The Hunt Club" is a superb gift and costs only \$227. Each piece is identified by the name "Gorham" on the back or base.



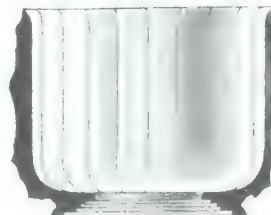
These pieces in Gorham's "Hunt Club" make extremely smart gifts: cold meat fork (which also serves as salad fork), steak knife and fork.



Your own jeweler will gladly give you a beautifully illustrated 18-page booklet, "The Hunt Club," showing all the popular pieces in the new 1931 Gorham Sterling. Or, simply send this coupon to The Gorham Company, Providence, R. I., Dept. M-2

Name _____

Address _____



(Above) AUSTIN N. NIBLACK, M. F. H. of the Onwentsia Hunt, with his famous pack of English-bred hounds. (Left) The beautiful Hunt Cup created by Gorham for the Onwentsia Hunt.

CORHAM

MOSSE MOSSE MOSSE MOSSE MOSSE

Recent Developments In Building

(Continued from page 82)

M O S S E

presents

"EXOTIQUE"

● All the wild luxuriance of the Everglades, tamed to the sophisticated *finesse* of a perfectly appointed dinner service.

● "EXOTIQUE" table cloth and napkins are of pure linen damask. The majestic palm leaf design is brought out exquisitely by the alluring lustre of its surface.

● Three fascinating color choices: light cream center with borders in apricot or pistache, and old ivory center with border in cream. Sizes for from 6 to 18 covers.



NEW YORK: 750 FIFTH AVENUE
SAN FRANCISCO: 478 POST STREET

MOSSE MOSSE MOSSE MOSSE MOSSE MOSSE MOSSE MOSSE

analyte light may be detached from base multiple outlets and wired for party favors. A single socket will serve as many as six multiple sets of seven lamps each.

One line or one multiple outfit can be played into mother of the same type at will, to lengthen them. Weather-proofed, rubber covered strings are to be had for outdoor use in snow or rainy weather. These strings may form temporary holiday decorations for living trees and porch, or they may be used as permanent decoration for garden, trellis or pool. The lamps consume little current and the strings are inexpensive. On entrance doors, in windows, on dining or bridge tables, in conservatory or ballroom these lights will add festivity to any occasion, whether it be a New Year dance, a celebration in honor of St. Patrick, an engagement garden party or a Hallowe'en lark. The strings of plain or fluted bulbs in several shapes are supplemented, if desired, with pot and flood lights, festoons, color screens, novelty reflectors, thermo flashers, candle wreaths and stars. When decorating outdoor trees use bulbs of different hues as well as different colors; if a tree is more than 15 feet high, use a ten lamp set for each foot of height.

REGISTER ENCLOSURES

FOR homes heated with warm air there is a four-legged, flat-topped shield designed to stand before and hide the side wall register. These shields eliminate unsightly smudges and dust streaks, keeping walls and ceiling clean. They also protect drapes and other decorations near registers.

The shields are made of a material that forces the heated air through the open work front into the room, giving good circulation and diffusion of heat rather than a blast of hot air. Made of furniture steel and moderately priced, they can be had with a "flat" top coat of paint over which any desired variety of finish may be applied.

FIREPROOFING INSULATION

A BUILDING material of odd history and unusual versatility is being offered to American home builders. Originating in Austria, it has jumped to and is being produced under license in a modern factory at Cheltenham, Washington. This material combines, at one price, insulation, sound deadening and acoustical properties, fireproofing, light weight, great strength, and non-possibility.

It is recommended for and has demonstrated its value as a base for plaster, stucco, cement and plastic paint, as sheathing, general utility building board, roof slab, partition block and sound deadener for floors. It saws and nails easily. It is made in boards one, two and three inches thick, by 20 inches in width and 48 and 64 inches in length.

In manufacture, logs are shredded into long, tough fibers, these are passed through an emulsion of high tem-

perature cement, rolled, formed, dried and cut to size. Simple of application, odorless, permanent, the material exhibits no perceptible warp, buckle, expansion or contraction in the presence of heat, cold, moist or arid conditions. It is non-absorbent, lighter than gypsum boards or blocks, and stronger than fiber boards. The heat from a blowtorch will melt nails driven through it without damaging the material itself, which is made with the same refractory that is used for making fire brick. Due to its structural rigidity, it tends to overcome the natural expansion and contraction of wood studs and joists. It has been widely used for constructing poultry and brooder houses.

COLONIAL SHINGLE

THE weatherbeaten wood roofs of early America may be reproduced in permanent, substantial form by means of a new fireproof shingle of asbestos and cement. The finish on surface and butt of these random width gray units closely resembles the appearance of the weathered hand-split shake of Colonial days.

THYRATRON TUBES

THYRATRON, newest of the near-human vacuum tubes, adds yet another degree of sensitivity to Genus Robot, and his useful activities. Thyatron puts control of almost anything in the tips of the fingers: Tap, and it shall be done for you. Doors guarded by this tube laugh at those who depend upon skeleton keys.

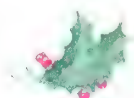
Drawers, the secret closet so often found in homes these days, doors big or little, windows and other units that have to be operated will open only at the touch of the finger, and only at a particular touch, if they are thyatronized. This bit of emptiness enclosed in glass is a new development; it is a radio tube that directly controls large amounts of power. An input of a fraction of a watt is sufficient for the typical thyatron to "turn on" a thousand watts.

At the side of a door in a Schenectady laboratory there is a metal plate. This has fixed electrical capacity. When this capacity is unbalanced by any action that varies the capacity, such as tapping by a hand, a series of four thyatrons on the inside of the room is set into operation. Each tube has a particular duty in a circuit. The final tube in the series operates a relay which releases a lock and starts a motor on the hydraulic door opener. The circuit may be set for any sequence of contacts, or touches, and will respond only to the sequence for which it is set.

If "52" is the secret code that opens the family strong box, a metal plate is tapped lightly five times and, after a pause, twice more. The thyatrons then function and the safe door swings open. Other signals given on the same plate will control other tubes so wired as to summon servants, turn on lights, give an alarm at a distant point or perform any one of an endless variety of tasks.

A gift that brings a lasting thrill to all

Not expensive, either . . . you can buy a Ciné-Kodak for as little as \$75



IMAGINE the excitement on Christmas morning . . . when the family makes its first home movie. And the thrill a few days later when it's flashed on your own home screen.

There they are before you . . . action pictures of your children, their gestures, their smiles, their personality—registered forever on a thin strip of film.

Surely, there's no gift to compare with a movie camera . . . none that brings such pleasure through the years.

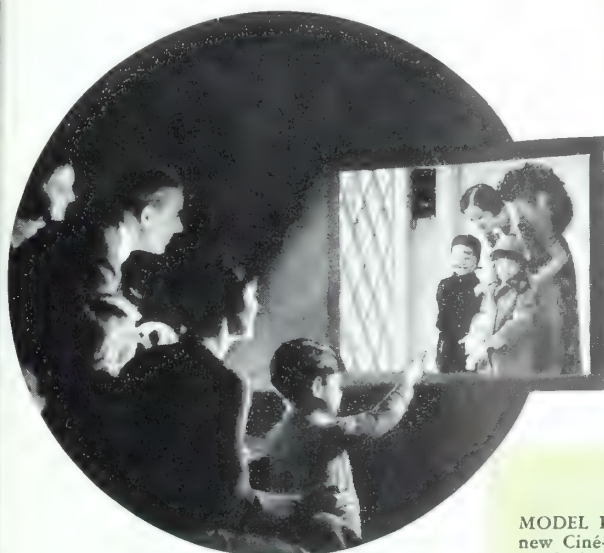
But be sure it's a Ciné-Kodak—the simplest to use. The camera that understands amateurs, made by people who know amateur requirements.

Anyone can make good motion pictures with a Ciné-Kodak. Clear, sparkling, professional-looking pictures. Just sight the camera, press a lever . . . and you're making movies.

Your films are finished by Eastman processing stations, without extra charge . . . and in



The pleasure of movie-making begins on Christmas morning and lasts through the years. And it is all so easy. The new Ciné-Kodak Model M is the lightest camera made for 100 ft. of 16 mm. film. Price, including case, \$75.



What happiness a movie outfit brings into any home. Ciné-Kodaks, \$75 to \$150. Kodascope projectors as low as \$60.

a few days you have them back ready to run. Switch on your Kodascope and instantly the screen becomes alive with action. Parading in front of your eyes are the movies you made yourself . . . of your own children, your own sports, your own friends.

Before you choose any Christmas present, let your Ciné-Kodak dealer show you

Ciné-Kodak. He'll show you Kodacolor, too: home movies in full color, as easy to make as black and white.

Ciné-Kodaks are priced from \$75 to \$150; Kodascope projectors as low as \$60. And many dealers offer an attractive payment plan. Eastman Kodak Company, Rochester, New York.

MODEL K is the marvelous new Ciné-Kodak that can be fitted for Kodacolor—home movies in full color—and long-distance shots. Camera and case match, in brown, gray, black or blue. Price, including case, \$110 with f.3.5 lens; \$150 with f.1.9 lens.



Ciné-Kodak

SIMPLEST OF
HOME MOVIE CAMERAS



AS FOR GINGER ALE When the taste calls for
ginger ale, good taste suggests White Rock Pale Dry —
a ginger ale of unique flavor, sparkle and distinction.

THE ONLY GINGER ALE MADE WITH WHITE ROCK WATER



Instant death to germs of disease!

Think of it!—a non-poisonous mouth wash absolutely harmless, pleasant to taste, healing to tissue; *yet with power to destroy germs by the millions.*

Such is Listerine, for fifty years the outstanding antiseptic and germicide for oral hygiene.

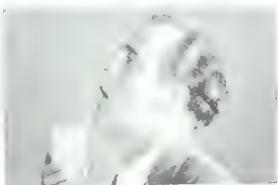
Every type of dangerous germ swiftly succumbs to it. Among them are the Streptococcus Hemolyticus, the organism associated with sore throat, Micrococcus Catarrhalis (catarrh), found frequently with colds, and the Pneumococcus (pneumonia).

Enemy of infection

Even Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid), germs specified for test purposes because of their resistance to germicides, yield to it. Listerine



for COLDS



for SORE THROAT

kills them in counts ranging to 200,000,000 in 15 seconds (fastest killing time science has accurately recorded).

Now you can understand why full strength Listerine is so successful in guarding against colds, sore throat, and other infections. Why, also, it combats these diseases once they have gained a foothold.

Reduces mouth germs 98%

The moment Listerine enters the mouth it attacks the millions of bacteria breeding there—kills them outright. The number of bacteria on the surfaces of the mucous membrane is actually reduced 98%.

This has been clearly dem-

onstrated by the repeated tests made under methods employed at Johns Hopkins, Pennsylvania and Yale Universities.

Gargle every 2 hours

Make a habit of using full strength Listerine as a mouth wash and gargle every night and morning. This treatment, under normal conditions of health, is considered sufficient to keep mouth germs under control and maintain a clean and healthy condition in the oral tract.

When, however, you have a cold or sore throat consult your doctor and increase the frequency of the gargle to once every two hours.

Thus you give nature an extra attacking force, needed when body resistance is low, to keep disease germs under control. Lambert Pharmaceutical Company, St. Louis, Mo., U. S. A.



**KILLS 200,000,000
GERMS IN 15 SECONDS**

Listerine · safe · non-poisonous

Planning The Second Floor

(Continued from page 81)

tion for a porch that should possibly be considered.

The sleeping porch is another room about which little is heard today, although but a few years back every house had one, and the problem of letting in fresh air and keeping out rain and snow often received more attention from the owner than the design of the house. Many an otherwise good looking house was marred by this second story appendage placed where it would be convenient for the owner, but appeared ugly from the outside. If this room is to be part of a building program, do not expect it to fit into any odd corner. It must connect directly with the room of the person most interested in using it, or if these be several, should be reached from the hall. While its use is generally limited to cots, opportunity must be allowed for getting around them.

DRESSING ROOM

In place of the demand for the sleeping porch, we find today a room with a new name creeping into the picture. This is the dressing room. Why should it be necessary that the room in which you sleep be the room in which you prepare to retire, if space is available for providing otherwise? Before the days of central heating came with heat delivered to each room, it was frequently impossible to keep bedrooms warm enough for undressing at night or for dressing in the morning. In extreme weather the family, from necessity, migrated to the kitchen, where the glowing coal stove furnished welcome heat for chilled bodies, and the appetizing odors of the breakfast cereal simmering on the top aided a speedy dressing.

While it is possible now by the help of the heat regulator, which will open up the fire at any predetermined time, to have the bedroom as warm as any other part of the house by the time you are ready to arise, let other occupants of the house make use of this convenience.

In most small homes the separate nursery is a luxury. Many of the families who build their homes will have babies and small children to provide for, but one of the bedrooms will usually be set aside for this use.

Where the house is of sufficient size, the claims of the baby or small child must be regarded. A separate nursery with a sunny and cheerful outlook is best. In many cases the room will be planned to connect directly with the mother's room, unless a special adjoining room for a nurse or governess is included. A bathroom close at hand is indispensable. Inasmuch as the nursery will be converted into a play room as the children grow, it should be of ample size to allow for games and hilarious romping.

Despite the great difficulty in securing domestic help, provisions for the housing of a maid are desired by many. These people contend, with reason, that it is important to provide for the living comfort of the maid if she is to remain contented with her place. The room is listed to go on the second floor, with full cognizance that this is often an undesirable location for the room, since it is

liable to intrude very definitely upon the privacy of the family. To those who suggest the first floor there is the objection that to timid feminine minds, sleep in such a location, completely removed from everyone else, is sometimes difficult. As for the attic where the maid is so often located if the room is over a bedroom in constant use, late evening or early morning activity may break in upon daughter's beauty sleep.

A logical place on the second floor for this room is at a slightly lower level. This may very often be attained by placing the room over the garage, if attached, reaching it from the stair landing or a special service stair. A room eight feet by eleven feet is quite sufficient. The bathroom adjoining is very desirable from the standpoint of sanitation. This may be quite condensed in area and fitted up with fixtures of inexpensive although durable make.

When the list of rooms to be included on this floor is completed the next step is to consider in just what way they shall be arranged. For this, reference to the already developed first floor plan must be made. It is frequently true that the requirements of the second floor plan will exceed the necessary area of the first floor, thereby determining the size of the entire house. One must keep in mind the fact that second floor rooms cannot cover a greater area than that below, except by such expedients as projecting bays or gable ends which add but little to the floor area. If minimum requirements for the second floor are greater than for the first, some rooms on the lower floor must necessarily be increased over the program requirements.

GOOD CONSTRUCTION

Whereas plot size has considerable to do with arrangement of the first floor plan, it is only indirectly, as it does control that plan, that it affects this one. Some rooms must come over those of the floor below, and the simplest plan might repeat room sizes while giving the rooms different titles and functions. The strongest construction results from partitions built directly over those of the floor below. This is particularly advisable where the partitions act in a bearing capacity, supporting the inner end of the floor beams. It is in the interest of sound and economical construction to place second floor bearing partitions over those below rather than on the floor construction.

Another economy is the use of lumber with a minimum amount of cutting waste. An important structural example which may be cited is the floor beam. This is a structural member two or three inches in thickness, and eight or ten inches in depth for the average small home. Structural lumber of this size is marketed in even foot lengths, that is, it may be bought ten, twelve, fourteen, or sixteen feet long, and must be cut from that dimension to fit the house. Now if the span across the room from the outside wall to the bearing partition is set at an odd number of feet, such as eleven,

(Continued on page 108)



THE GLORIOUS PRIVILEGE

Christmas giving may not be ignored but precious pieces of Rookwood from one dollar and a half up will help solve the problem economically.

Rookwood gifts to meet your requirements in quality and price will be found at the following stores:

Tiffany and Company, Jewelers, New York City; B. Altman and Company, New York City; Frederick Loeser and Company, Inc., Brooklyn; Strawbridge & Clothier, Philadelphia; Marshall Field and Company, Chicago; Joseph Horne Co., Pittsburgh; Schervée Studios, Inc., Boston; L. B. King and Company, Detroit; Brock and Company, Los Angeles; Dulin and Martin, Washington, D. C.; Frederick and Nelson, Seattle. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

Rookwood Pottery

Cincinnati



THIS MARK
IS ON EVERY PIECE

Watson Sterling

EXQUISITE TABLE APPOINTMENTS IN SILVER



THE IDEAL GIFT



The Complete Family Set, 101 pieces in a Solid Mahogany Chest

In the John Alden Pattern - \$250.

Smart hostesses are no longer satisfied with one set of table silver. They realize that a luncheon demands different silver from an elaborate dinner; that a town house requires one type of design, a country cottage another. Fortunately, with this new fastidiousness about using only silver appropriate to the setting and the occasion, has come a drop in the price of silver. One can now have the finest quality of sterling table silver to suit each individual occasion, at very low cost.

Among the seven famous patterns of Watson Sterling table silver is one to fit every decorative scheme and every social function. These lovely patterns may now be had in graduated sets, carefully planned to meet the needs of any household. A beautiful solid mahogany chest is given with the set illustrated, and a buffet drawer tray or lacquer chest accompanies the smaller units without charge. The sets cost from \$27.50 for a Commencement Set for four, to \$295. for a complete Family Set that will serve eight people.

COUPON

THE WATSON COMPANY
ATTLEBORO, MASS.

Please send me price lists of your sets in the seven famous Watson table silver patterns.

Name

Address

Planning The Second Floor

(Continued from page 106)



Gift of pottery inspires delight at your thoughtfulness—and the good taste of your choice. Pottery is always so fascinating . . . particularly the new creations by Roseville pictured here . . . which lend themselves to so many charming decorative uses in the home.

When you give pottery, too, you are in perfect accord with the spirit that has moved givers of gifts throughout all time. Kings have conferred pottery as a special mark of honor and since the days of the ancients it has passed between friends at customary times of rejoicing.

Charm of contour and beauty of color impel one to choose Roseville bowls, jars, vases and candlesticks . . . The loving craftsmanship with which they are fashioned is sure to capture the heart of the recipient!

There is an entrancing variety of sizes, shapes and designs in Roseville Pottery . . . and the prices are so modest! Ask to see the Roseville displays at leading gift shops and department stores.

Gifts of pottery inspire delight at your

thoughtfulness—and the good taste of your choice.

THE ROSEVILLE POTTERY COMPANY, Inc., Ohio

ROSEVILLE POTTERY

carefully, too, in the layout about most the conditions. Four or five inches must be allowed on each end for support, and a couple of inches for cut-off a split end. Further economies in construction cost follow where the plan is laid out with square and rectangular rooms, straight partitions and the elimination of unnecessary corners.

In a study of second floor plans it is not possible to entirely ignore the elevation treatment of the house, because, while the full two story house will permit a second floor plan equal in size to that of the ground floor, some part must be kept down and the rest lowered to make the house a story and a half, many of the rooms on the second floor will be limited in size by sweeping ceiling and not be allowed to interfere with the ceiling of the first or the nature of the furniture.

The second floor plan for the house of minimum cost, providing for only the essential rooms, is shown in figure 1.

The partially finished floor area shown that is needed for the first floor plan is necessary because the gable ends of the roof and much of the area has a sloping ceiling so low, under the rafters, that it is not feasible to consider that part of the room as a room. With windows in the gable ends at the two sides centering under the ridge of the roof, and a small dormer in the front roof where a chimney will give ventilation in the bedroom and provide light and air for the bath, the plan meets the economical house with a minimum price.

FOR MEDIUM COST

The house which is to cost up to ten thousand dollars may have two main rooms in fact, but if the area does not exceed six hundred and sixty square feet, separate rooms may occur in some portion, depending upon the character of the design.

When the budget may go above the low figures we have been considering, the opportunity for the introduction of refinements which go far to make the choice of an exclusively living in considerably increased. A very common second floor plan for the house to be built for about twelve to fifteen thousand dollars is shown in figure 2. The plan might be considered typical for the house of average cost where it is possible to introduce more desirable rooms in addition to the necessary ones. Economy is still observed in the use of wall space.

The floor plan is directly affected by that of the rooms below. The central hall divides the house with two long partitions, which extend from a support in the collar. These partitions provide the width of the stairhall and indicate a customary location for the bathroom, reachable from it. At the end over the living room is the master's bedroom, with its suite of dressing room and bath, features appearing in many homes of moderate price today. On the opposite side are two other bedrooms with closets so arranged between them that they serve to minimize passage of sounds from one to the other.

The master's bedroom may occupy all of the space on its side of the hall.

Where a slightly smaller room is satisfactory, and it is possible to find a few luxuries, the dressing room and private bathroom should be provided. In this plan it has been suggested that the entrance may be through the dressing room, thereby making it possible for the housewife to enter her private suite immediately from the top of the stairs. If this is undesirable, the door to the room may be reached by walking around the stairs and eliminating the attic stair. The stair to the attic is not always necessary and because of the space it takes up and the hal it has when placed where here shown of impairing the architectural beauty of the stair hall, the owner may wish it built into the house. A disappearing stair, which may be pulled down upon the occasional need in climbing to the attic may be introduced in the hall ceiling. Such a stair is not readily concealed unless the door can be placed in some inconspicuous place.

There are faults in the plan of figure 2 which might lead to expensive construction. Some of these are readily noticeable. That this plan may be revised without change to the total floor area, or elimination of a single room, and even with improvement in some instances, is shown in figure 3. Economies are effected on this plan by piers for the floor joists which utilize to best advantage stock length of structural lumber, eliminating waste from cutting. In figure 2 the plumbing is widely scattered, requiring three plumbing stacks, one for each bathroom and a third for the kitchen. In the plan as redesigned plumbing is concentrated so that one soil stack may conceivably serve for the whole house. Location of bathroom on the rear of the house is greatly more desirable, both for the greater privacy afforded the room itself, and the improved appearance of the house from the street when the living rooms are lighted at night. The location of the bed on the inside wall of the master's bedroom makes it quite feasible to place a door back of the chimney so as to provide access of upon the open porch.

FINAL THOUGHTS

The bare plan as it is now arranged will not, of course, be entirely satisfactory. That is but a skeleton which will require skillful dressing to make of it a home. It is the little things that attract favorable comment, and careful thought given to details brings the praise of friends after the house has been built. Wall space should be considered in relation to furniture. One cannot expect to move an ancient bulky family heirloom into a new home when no thought has been given to where it should go. Many a pleasant evening may be spent in cutting out cardboard shapes to proper scale representations of the important pieces of furniture, and moving them about on the floor plan, discovering their convenient locations for them, and adjusting door and window opening to suit.

Many little touches which it would be second nature for the trained mind to include might readily be omitted.

(Continued on page 110)

GIVE YEARS OF BEAUTY
YEARS OF MELLOW CHIME
AND UNCANNY ACCURACY—



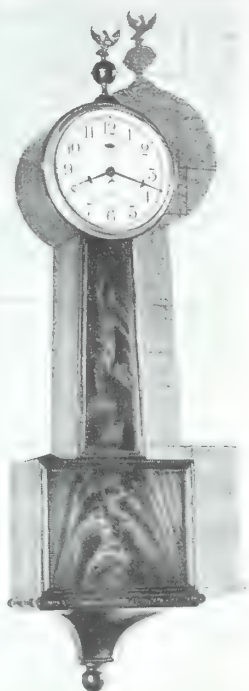
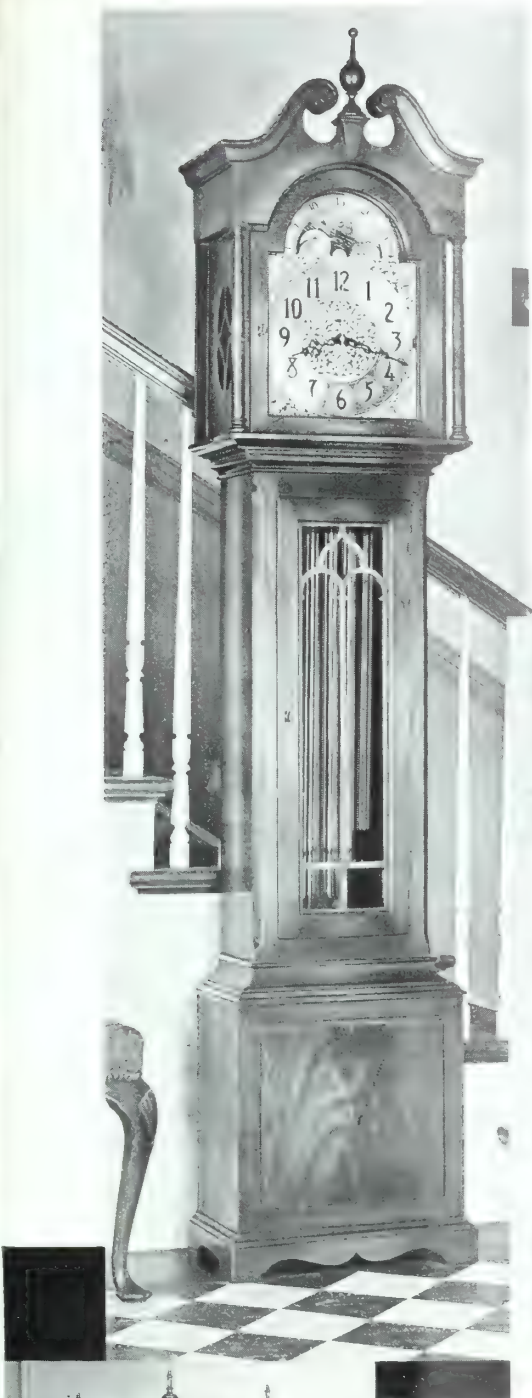
IN A REVERE CLOCK, WITH TELECHRON MOTOR

SOME GIFTS are forgotten by the end of Christmas Day. Some are treasured for a week or month or more. But a Revere Clock, by the beauty of its cabinetwork, the music of its chimes, and the precision of the time it tells, becomes almost a member of the family. And through long years of faithful service, recalls grateful memories of the giver.

Revere cases are carefully, cunningly wrought of fine woods in authentic period-designs. Revere chimes are deep-toned, rich and resonant—sounding the Westminster, Canterbury or Whittington melody every quarter, and striking the hour as well.

Every Revere Clock contains a tiny, self-starting Telechron motor, which takes alternating current from the electric outlet and translates it into accurate time of day. Plugged in, Revere Clocks run quietly, correctly, continuously, without any winding or regulating.

Plan now to put Revere Clocks in the homes of your friends on Christmas morning. Best of all, choose one for your own household! Representative models are illustrated on this page. There are many more, ranging in price from \$40 to \$1200.* Good dealers everywhere display them. They are illustrated also in our free booklet "Observatory Time." Write for it. The Revere Clock Company, 446 McMillan Street, Cincinnati, Ohio.



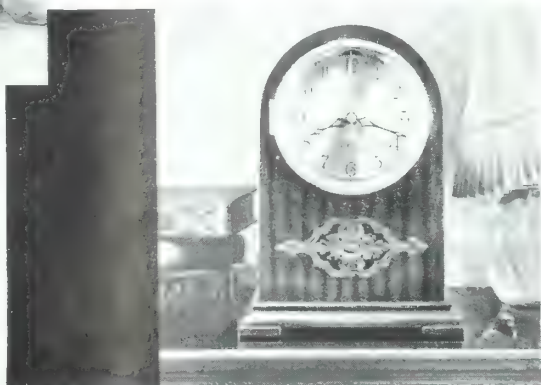
Top, left: HINOVER, Colonial design, Case of Honduras mahogany, 85½" high, Westminster Chimes.....\$350

Above: HAVERHILL, Basic wall clock of Colonial design, Mahogany case, 30" high, topped with brass eagle, Westminster Chimes.....\$290

Left: R-454, Fairbanks design, Mahogany case, Incorporated glass door showing face, above Hall, 17½" high, Westminster Chimes.....\$85

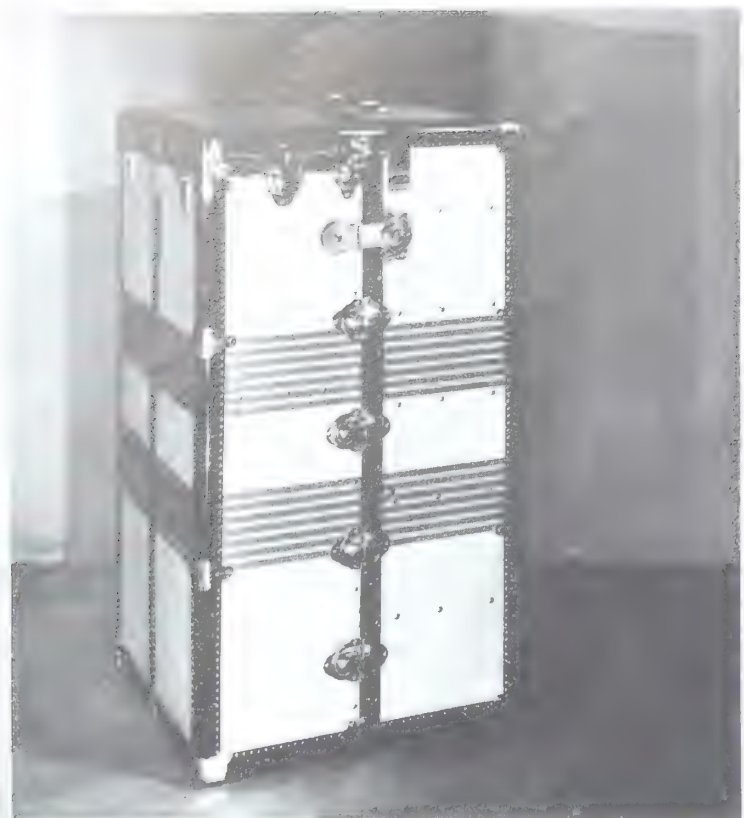
Below: R-634, Colonial design, Case of Honduras mahogany, 41½" high, Westminster Chimes.....\$175

*The Warren Telechron Company of Ashland, Mass., manufactures a full line of non-striking clocks at prices up to \$35.



Revere
Clocks
WITH Telechron MOTORS

OSHKOSH TRUNKS



Why only the rich can afford poor luggage

YOU like to buy good things, even though they cost a little more than cheap things. Why? Because you've found that it pays.

But there are a few necessities you feel differently about. You believe in paying as little for these as possible. And trunks are probably among them.

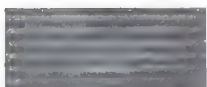
Why? Is it that you think one trunk is likely to be about as good as another? Or do you figure that you can get by with

a cheap trunk and spend the difference on worldly pleasure?

Well, you *can* get by with a poor trunk—but you can't save money doing it. Not unless clothes cost you nothing, repairs and pressing are free, and saving of time and trouble has no value to you.

A good trunk is at least as good an investment as good clothes, and costs much less. And the Oshkosh "Chief" is the best trunk money can buy.

HOW TO RECOGNIZE AN OSHKOSH TRUNK



"Chief" Oshkosh Cord Duck, the strongest and toughest trunk covering made, is found only on Oshkosh "Chief" Trunk. It is recognizable anywhere by the two bands of red and yellow stripes woven into the fabric. Oshkosh Trunk can also be had in the lower-cost fibre covering. The Oshkosh trade-mark identifies them.



A useful descriptive booklet, "Your Home Away from Home," will be sent upon request. Address the Oshkosh Trunk Company, 508 High Street, Oshkosh, WISCONSIN.

Planning The Second Floor

(Continued from page 108)

by the layman. While these might not prove as serious as was the omission of the stair from the fabled house of the lady who decided to be her own architect, their inclusion will go far to improve the ease and enjoyment of daily living in the house.

There is, for instance, the fireplace in a bedroom on the second floor. It is not customary to include this in the small home, but where the expense is not serious the master's bedroom might be improved by this feature.

A linen closet is an important part of even the small home. In the larger home this may expand into a regular room where the linen may not only be stored for use, but where it may be sorted upon arrival from the laundry, and torn places mended or lost buttons replaced. Closely connected to this is the linen chute, preferably lined with rustless metal, through which soiled linen may be quickly dropped to the laundry below.

Closets are and ever have been the demand of the housewife. Any woman who has had to get along with the makeshifts common in many apartments, with the household goods stored on top of cabinets, under beds or behind the piano, thinks of closets the moment the subject of her building is broached. One closet should be provided for each member of the family. Then there are special closets, the linen closet, which has already been mentioned, the cedar lined closet for the storage of woollen goods during hot summer months, where they may be protected from the ravages of moths, and the broom closet, always appreciated by the housewife as a place to keep brooms and cleaning equipment and upstairs exclusively.

It is in the expensive home that a wide variety of room arrangements is possible. Certain fundamental requirements are general, and the manner in which they have been met in the design of one house, shown in figure 4, will prove interesting and helpful.

Since in climbing to this floor from below one will arrive in the stairhall, consider this space first. It is broad, the stairs are not cramped, and a window furnishes ample natural illumination. The master's bedroom is large enough to serve as a setting for twin beds of good size, with ample wall areas for other furniture. The fireplace lends an architectural touch to this room, while dressing room and bath *en suite* at the rear provide for modern convenience. Two additional family bedrooms are each sufficiently large for a double bed, and have roomy closets. The second bath has likewise been placed at the rear of the house, flanking the stair.

Quarters for the maid are placed two steps lower than the main second floor, serving to set this part of the plan apart as of less importance. This room may be reached by a service stair direct from the kitchen, a stair so placed that it connects with the balance of the floor area without intruding upon the privacy of the maid's room. The room has a large closet and a bathroom opening directly into it. The linen closet is near at hand and here is located the chute down which bed linen may be dropped to the basement laundry.

From a scrapbook of notes one can undoubtedly suggest innumerable further features which could be incorporated in this plan, or in a plan which comments helped to develop.

Marks Of Identity On China

(Continued from page 65)

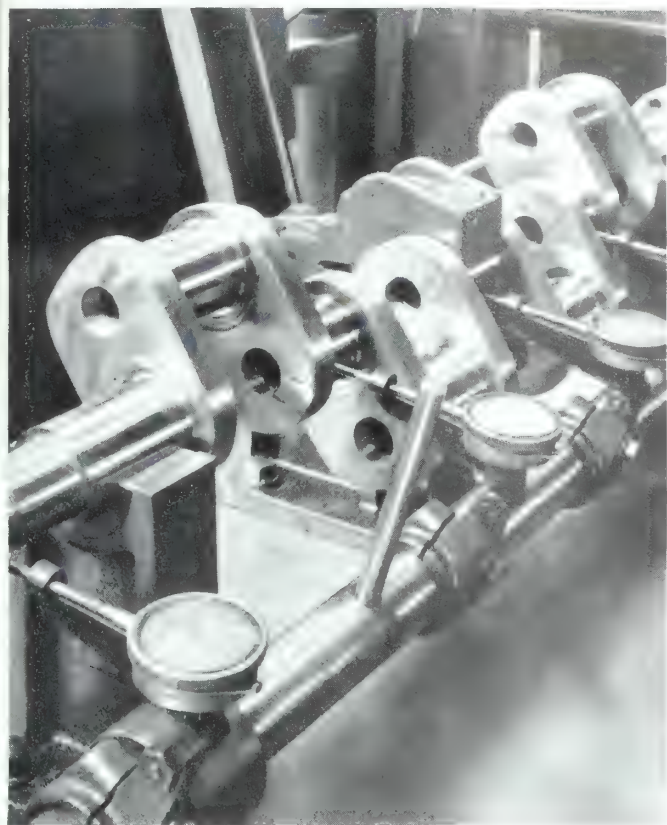
For example, out of the production of pottery at Watwood, the various Staffordshire potters, the potters of Liverpool, our own earlier American potters and such.

A study of the diversity of marks which may be found on a single sort of porcelain, take that of Worcester, over one hundred and fifty even different marks appear on old Worcester. In addition, Chittenden pictures a number of modern Worcester marks. In Derby-Chelsea porcelain one finds some eight or ten marks, some forty in Derby, perhaps thirty in Bristol, some ninety in Bow, some twenty in Chelsea and so on. In Wedgwood pottery we have at least twenty-five different marks. The marks on Oriental pottery and porcelain are a study in themselves, requiring particular research. In lustred pottery, those pieces which have the name of the maker with "& Co." or its equivalent, may generally be placed as later than those pieces produced very early in the 19th century. Many fine lustre ware pieces bear no marks at all. In the oldest lustre ware, the name, where it was marked at all, was impressed before the glazing and before the addition to the piece of the full glaze. This mark

was naturally obliterated by the firing. But there are at least from forty to fifty marks on lustre ware. J. R. Kidson, a recognized authority on Leeds pottery, found but two pieces of Leeds silver lustre ware bearing any mark at all. This is an example of the necessity of learning to identify old pottery and porcelain by distinctive qualities rather than by marks.

Finally, the study of marks on old china is not entirely dry-as-dust: it turns up many an interesting and many a romantic story. This one may suffice: When the Directors of the Royal Manufactory at Sèvres were discussing the form of mark to be used for the year that was advancing, 1769, (which, normally, would have this year indicated in their alphabetic scheme of chronology by the letter "R"), they thought it would be particularly appropriate to mark the Sèvres porcelain of that year's production with the representation of a comet, since in that year a comet had appeared. Therefore many of the Sèvres decorators substituted the comet for the "R," in the pieces painted by them, and these very naturally have found particular interest in the regard of the collector.

Many people marvel at the fact that the Lincoln crankshaft can be turned with the forefinger after it has been finally assembled in its bearings. This is most unusual, and results from the highest type of precision workmanship. It is also extremely important to the owner of the car, because every imperfection, however slight, in the alignment of the crankshaft, interferes with the smooth performance of the car. The Lincoln crankshaft bearing surfaces are inspected simultaneously, as shown below, by six gauges to insure absolute alignment.



The extreme smoothness with which the power of the Lincoln is developed is constantly commented upon. In order to develop such smooth power, it is highly important that all pistons and connecting rods be as exactly similar as possible. This is necessary because the high speed of the motor tends to magnify greatly even very slight variations in weight, and thus to set up vibration. The utmost care is taken to see that all connecting rods and pistons used in the same Lincoln are identical.



THE swift, generous power of the Lincoln, the smart facility with which it swings securely around a steep curve or over the brow of a difficult hill, the year-in-year-out ease of its quiet riding qualities . . .

all find their roots in the uncompromising standards to which the Lincoln's every part is built.

Examine the graceful Lincoln from bow to stern. Try its luxurious upholstery and alert springs. Probe the balanced integrity of its long-lived motor. Test the steering gear . . . formidable strength, sensitive to gentle pressure. Wherever your examination leads you within the multi-tested structures of

THE ROOTS OF EXCELLENCE

this distinguished motor car, you will find item after item of equipment or mechanism that is as perfect as high craftsmanship, unlimited resources and modern tools can make it.

Yet, perfect as is each element that goes into the Lincoln's painstaking creation, these alone are but part reason why each Lincoln remains so mechanically well-poised throughout its

long term of service. Quite the most important source of its quality lies in the admirable manner in which all these perfected elements of body and chassis have been brought into smooth, unfailing co-operation.

For this motor car has no "star" part. Within it no single feature, regardless of how spectacular such a part's possibilities may loom in the strategy of the sales force, is permitted to flourish at the expense of any other. . . . Thus is built the Lincoln . . . a sound and beautiful fusion of those major excellencies held in high regard by the great automotive engineers of the modern world.

THE LINCOLN

Plants For The Sunroom

(Continued from page 59)

by out the way they do on plant racks or on screens. And any water that happens to get spilled around in watering them will be immediately absorbed and held for future use.

In passing, it may be pointed out that there is a great opportunity for the introduction of color in the various bowls, jars, jardinières, pots and so forth which are used as containers for the plants. These, and wrought iron wall pot brackets and supports for hanging baskets, in the Spanish manner, may easily be made striking features of the decorative scheme of the sunroom.

The temperature necessary for the growing of the majority of the plants which will be wanted for the sunroom is but moderate—60 degrees at night is ample, and if during cold weather it occasionally drops 5 to 10 degrees below this, nothing will be injured. In these days, plants indoors are more likely to be harmed by too high a temperature than by one too low. There should be provision for ventilation when the sun runs the temperature up much above 70 or 75 degrees during the day. An ideal arrangement is to have a couple of small windows near the ceiling which can be opened to admit fresh air without having any draft blow directly upon the plants. The expenditure of a few dollars will provide these, even if the upper part of the walls has been closed in solidly.

With plenty of sunshine, adequate moisture and a moderate temperature provided, the selection of plants which may be grown is so great that it is difficult to decide just what to recommend first.

PERMANENT BACKGROUND

Keeping in mind that, as already mentioned, the sunroom garden should be so constructed that part of it will remain a more or less permanent background, let us consider the plants suitable for this purpose. Ferns, there will be, of course, but I would place Palm first on the list. A good Palm has more character and a more effective than any Fern, beautiful though the latter may be.

And first among the Palms, all things considered, I would place *Phoenix roebelinii*. It is of the feathery type, with the leaf stems all springing from near the base so that it forms a graceful fountain of green; it is beautiful even when small, grows rapidly and is extremely hardy. A specimen may easily be kept for many years, growing more beautiful with each passing season. Attractive companions for *roebelinii*, not quite so hardy for house culture but suited for the sunroom, are the two other Date Palms, *Phoenix canariensis* and *Phoenix reclinata*, both of which are reasonable in price, plants two feet or more in height costing but three to four dollars. The Kentias (or Hawkerias, as they are now called), *Libocedrus* and *forsteriana*, are tropical and dignified in appearance with their broad leaves, and are more upright in growth; they develop slowly but are easily cared for. *Cocos weddelliana* is the graceful little Palm so often used with Ferns in made-up dishes.

The half-dozen Palms mentioned above will make an excellent nucleus for the permanent part of the sunroom garden; they are not only beautiful in themselves throughout the year but set off to the best advantage any flowering plants which may be arranged with them.

When it comes to Ferns, there are so many beautiful sorts available that it is largely a matter of personal preference. From the old but still popular Boston Fern many improved varieties have been developed, some with extremely lacinated or lacelike fronds. Good drainage, a fibrous soil containing plenty of peatmoss or leafmoss, a location in subdued light, where the roots will be cool (that is, not over or near a radiator), a fairly moist atmosphere and moderate watering are the requirements for successful culture. Personally I admit a liking for the old-fashioned Boston Fern with its long, trailing, graceful fronds. Of the newer sorts Norwood is my favorite, but there are a dozen other excellent varieties.

THE FERNS

In addition to the Boston or Swarthmore Ferns, and the crested or plumed varieties derived from them, there are several other excellent sorts of distinctly different types and coloring. These in small sizes—4" to 6" pots—may be had for fifty cents to a dollar apiece, and a collection of them may be gradually accumulated, making an excellent investment for the sunroom. Smaller and more compact in growth they may be shifted about readily when the indoor garden is rearranged in different seasons of the year. The Maidenhair Ferns, or Adiantums, are the most difficult to keep, but the new variety *verrightii* may be grown readily in the sunroom; also the somewhat more delicate *gloriosa*, if given a little extra care. These are well worth trying, for if one succeeds with the they will add a distinct touch to the indoor garden.

Cacti, which have been more or less the fad for the past few years for window and house culture, may well be made a feature of the sunroom garden. With the greater space available, the larger specimens may be used, and they can be displayed to advantage. Select for them the hottest and driest corner.

Some other striking plants which may be grown easily and kept for many years include several of the decorative Dracaenas; the Serebias — *Pandanus utilis* with green leaves, *zeitchii*, one of the most attractive of plants for growing indoors with its broad cream-white and green striped leaves, and *sanderi* with gold stripes; and the Norfolk Island Pine *Araucaria*, a beautiful and symmetrical evergreen of distinctive appearance, different from all other indoor plants. Then, of course, there is the Rubber Plant, its decorative possibilities not to be scorned even though they may not belong among the aristocrats of indoor plants. *Ficus elastica*, with its broad shiny pointed leaves, is the commonly grown variety, but *F. umbellata* with broad green leaves and ivory

(Continued on page 122)



Rita's Christmas list reads "Edicraft, Edicraft... Edicraft"

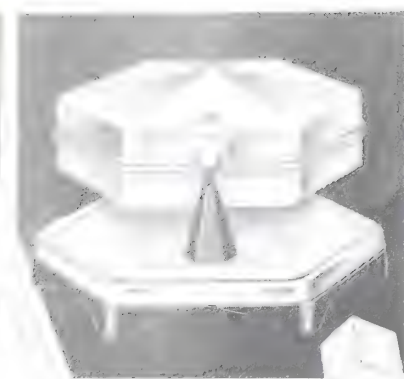
TRUST Rita to make the most of the new fashions! It's true her gift list shows a great many repetitions—but then every ditto mark represents a friend who's going to be mightily pleased this Christmas.

Rita, of course, is an ardent enthusiast for "Edicrafting"—the new art of Table Cookery. And why shouldn't she be? With Edicraft Products it's practically impossible to be anything but a marvelous cook. Everything turns out delicious because these appliances are automatic. There's no fussing—no failures. And they're distinguished ornaments to the table.

... for every day and for guest occasions

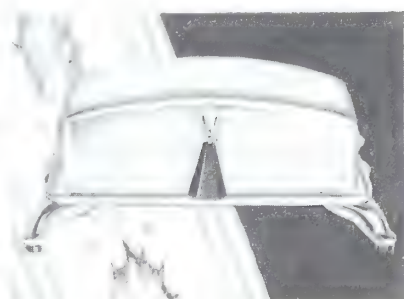
In addition to day-in and day-out family use, there are bridges, teas, after-the-movie "snacks", Sunday night suppers—why just dozens of occasions when Rita's friends are going to find her gifts absolutely indispensable!

So, more than ever, Rita's gifts are going to be smart this year. If your Christmas list is to be equally a success, visit the best electrical store in your city now and see the new Edicraft Products.



EDICRAFT WAFFLE BAKER

... which Rita is giving to the Hubbers. Bakes waffles automatically! Perfect every time!



EDICRAFT SANDWICH GRILL

... for Mary and Jack. Not only does it cook two sandwiches at once, but it also toasts the bread on both sides! Perfect every time!



EDICRAFT SPEED TOASTER

... which goes to Mr. Teast. Toasts both sides of 2 slices at once. Opens when the toast is done. Switch! Switch! No watching!

Write for the fascinating book, "Table Cookery". It contains many delicious recipes. Use the coupon.

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Add

An Interior Decorator discusses the Early American vogue

... and places
particular emphasis
upon the floor covering



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"Prim furniture of maple and cherry takes on new charm with the addition of a colorful Bigelow-Sanford rug or carpet in an authentic hooked rug design.

"Of course, living rooms, dining rooms and libraries patterned after the decorative schemes found in the homes of prosperous Colonists often demand more formal designs in the floor coverings to harmonize with the mahogany furniture. There are numbers of rich Bigelow-Sanford creations for these rooms. You may choose from a great variety of appropriate Oriental patterns and authentic 18th Century English designs."



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☐ In addition please send *Decorating Your Home*... an interesting, comprehensive guide with 21 interiors in full color and nearly a hundred helpful sketches... for which I enclose 50c.

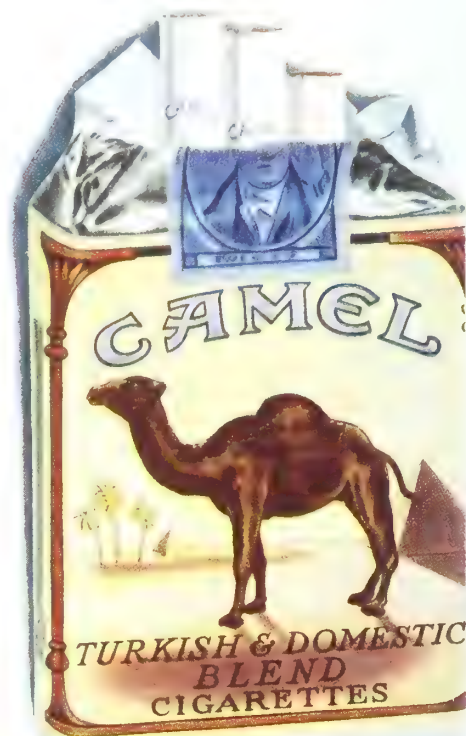
NAME

STREET

CITY AND STATE

New Decade

We dance again to melodies of Old Vienna . . . wear the graceful fashions of another day . . . learn, once more, the charm of elegance. And romance, returning, gives us lovelier jewels, rarer perfumes, softer gowns . . . but leaves us this same luxurious cigarette. For there are a hundred perfumes and as many gems. . . . But in all the world, there's no cigarette so fragrant, so delicate, so delightful as Camel.



Time... for Christmas

Gifts... for Every Room in the House

WILSON. Electrically wound. Black enamel and silver. 8 1/2 in. high; 4 in. wide; 4 in. deep. Price (AC) **\$35;** (DC) **\$40.**



MODLESEX. Electrically wound with case. Mahogany with hand-painted dials. 9 1/2 in. high; 9 1/2 in. wide; 5 1/2 in. deep. Price (AC) **\$75;** (DC) **\$80.**



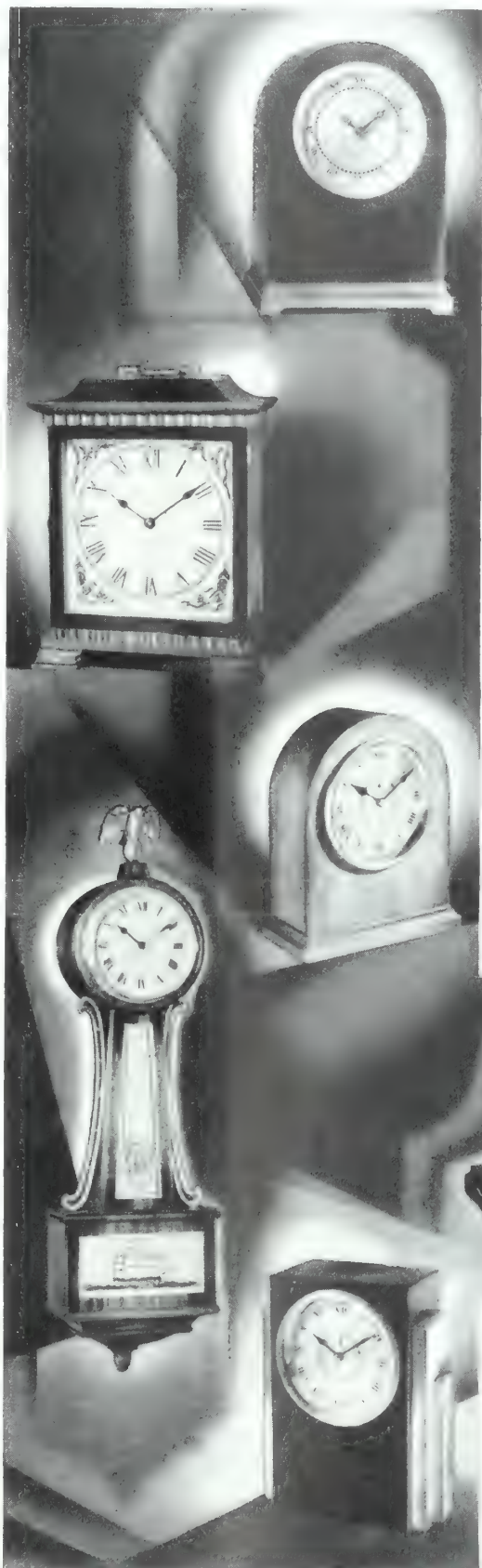
WILSON. Synchronous. Burled French mahogany. Small mantel clock. 7 in. high; 6 in. wide; 2 1/2 in. deep. Floating seconds disc. Price **\$15.**



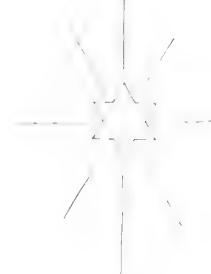
WILSON. Electrically wound Banjo clock. In mahogany or ebony with hand-painted glass panels. 7 in. high; 8 1/2 in. wide; 3 1/2 in. deep. Price (AC) **\$75;** (DC) **\$80.**



WILSON. Synchronous. Modernistic model in black enamel and silver. 7 1/2 in. high; 6 in. wide; 3 in. deep. Floating seconds disc. Price **\$25.**



Christmas 1930 finds everybody thinking in terms of practical gifts... gifts that last...



HERE'S an idea that will make Christmas happier.

Hamilton-Sangamo now offers a complete line of beautiful electric clocks. Three different kinds!

There are electrically wound models for AC and DC power. Electricity keeps the mainspring wound always at an even tension. The graceful hands turn steadily, effortlessly round—giving accurate Hamilton time.

You don't wind them. You don't re-set them. You don't level them. You don't ever have to bother about them.

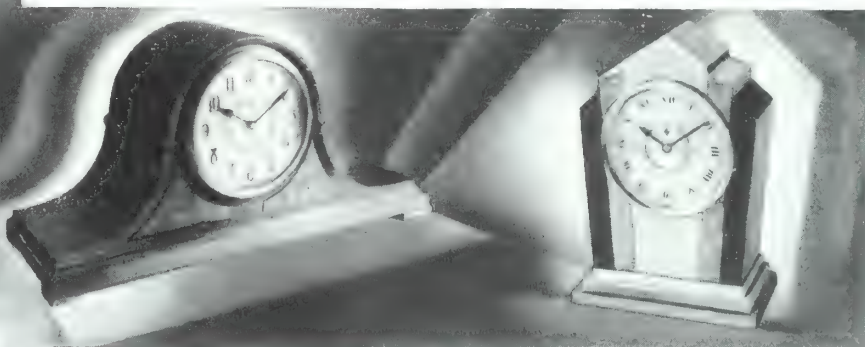
They are cased in creations by famous designers that lend an enchanting note to any room over which they happen to preside.

Then, there's the utterly new Hamilton-Sangamo, synchronous* electric clock. Handsomely cased in rich woods, toned metals and lustrous marbles. And they cost so very, *very* little!

Each one is a faithful, accurate timepiece. No winding, no worry. As long as the current flows through the meter they tell e-x-a-c-t time!

Your jeweler has all the Hamilton-Sangamo models. If you're a wise Christmas Shopper you'll drop in today and let him show them to you. Let us send you a booklet describing the various clocks and giving interesting information about Electric time. Hamilton-Sangamo Corporation, 105 Race Avenue, Lancaster, Penna.

* Regulated by the impulse of the current



STOCKWELL (above) Synchronous. Mahogany with contrasting panels. Large tambour model. 9 in. high; 19 1/2 in. wide; 5 1/2 in. deep. Floating seconds disc. Price **\$25.**

SILVERWOOD (right) Synchronous. Panels of burled maple, hairwood and ebony. 7 1/2 in. high; 5 1/2 in. wide; 2 1/2 in. deep. Floating seconds disc. Price **\$18.50.**

HAMILTON SANGAMO

Electric Clocks for every kind of current... for every purse

We asked 98 Leading New York Authorities this question: "With less than \$50 to spend on furniture... How would you spend it?"



71 Answered, "I would buy a Table"

THIS remarkable tribute to the table, sponsored by Helen Novak and the 71 authorities, is not surprising. As all people of taste know, nothing is so exquisitely decorative and useful as appropriately selected tables.

Flowers, books, magazines, bronzes, lamps, ash trays, tea sets—all the intimate and charming accessories of smart living—demand tables. And what bit of furniture adds so gracious and colorful a touch to the hall, the guest room, the fireside, the easy chair, the odd nook, or your own bedside?

Imperial has created a special group of new tables—less expensive than most Imperials—to illustrate these points. Each, in fact, selling for less than \$50. Several for much less. Three are illustrated on this page. All are now displayed by leading dealers everywhere. They reflect the appropriateness of design, and skilful cabinet work, for which the fine Imperial creations of many times their cost, are so cherished.

Make it a point to see them! Each is identified by the name *Imperial* on the green shield—for 27 years the hall mark of aristocracy in this special field.



THE COLFAX—a stunning coffee table. In walnut, with matched butt walnut top, or in oak. . . . \$42.00

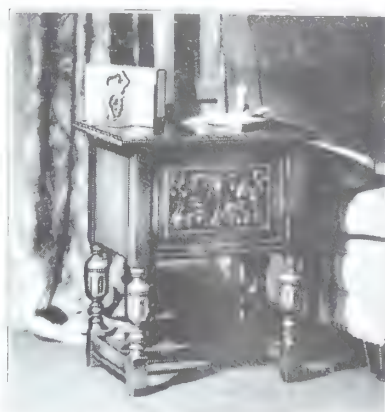
An interesting booklet, "Tables in the Home," will be sent on request

IMPERIAL TABLES

IMPERIAL FURNITURE COMPANY
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THE DE QUINCEY—a revolving book-table. Beautifully designed and well-built, of walnut, or mahogany. . . . \$39.00



THE TUDOR—Christmas—and a humor! Metal interior. Made of walnut, also of oak. . . . \$33.25



Showiest of our early blossoming native trees is the Flowering Dogwood, widely distributed through the Eastern States. There are both white and pink forms—a wholly charming combination and perfectly hardy

Flowering Bushes And Trees

(Continued from page 90)

namely the Shadblow, which open their pure white blossoms in early spring and look from a distance like a carpet of drift of fleecy snow. Several native *Amelanchier* species, *A. lewis* and *A. oblongifolia*, are natural drooping woodlands and look so better situation in which to display their wealth of bloom.

The native Spicebush (*Lindera spicata*) is another natural looker for woodlands. In early spring it is covered with clusters of clustered yellow blossoms, and in the autumn its scarlet berries are conspicuous among the clear yellow foliage. Woodlands are also a good place to accommodate some of the handsomest of the Hawthorn, including the early flowering *C. canadensis*, *C. florida* and the later flowering *C. crumena* and *C. arborescens*. The first-named ripens its fruit in late August and early September, whereas *C. crumena* ripens in the dreary winter months, while *C. cordata*, with its brilliant red fruits, ripens and remains about well into the spring.

In Japan the native Cherry are usually found on the margin of woods and in the country we can introduce a touch of pink in the planting by planting such lovely natives as the Sweet Cherry (*Prunus glandulosa*), *P. canadensis*, or, indeed, any of the well-flowered kind except the Weeping, Rain and Cherry which from the nature of thing should be associated with a well-kept lawn. A number of the native species of *Prunus* are well suited for woodland planting, including the American Plum (*P. americana*) and its Canadian brother (*P. nigra*). These supply white flowers in spring and abundant fruits in September. Of native *Viburnums*, of which there are many, several are peculiarly well adapted for woodlands. None are better than the Nannyberry (*V. lentago*) with its jet black fruits, *V. prunifolium* with white passing to blue-black fruit, and the lesser growing *V. cassinoides*, whose fruit in ripening changes from green to white through pink to deep blue and, moreover, each and every color is present in the one ripening

truss of fruit—a most unique effect.

The plants mentioned are all growing, relatively speaking, and it is possible that in owner may favor less robust subjects. Here there is quite a choice. If the soil be neutral or acid, he may indulge his fancy in planting broad-leaved *Rhododendrons*, such as the native *R. catawbiense* or the Eurasian *R. ponticum*. In sun places the Torch Azalea (*R. kaempferi*) with its brilliantly colored blossoms may be grouped in such manner to produce a glow of color which may be seen from a long distance. The July flowering *R. arborescens* with large, white, crimson stamens, fragrant blossoms is also a splendid subject for the extreme edge of woods and so, too, is the Pinxter-bloom (*R. nudiflorum*). Another native plant perfect for woodside planting is *Desmodium illinoense*, the dwarf Broomrape, a bushy plant whose branches are in tiers with every shoot terminating in an upright candle of pure white blossoms. The flowers do not open until mid-July which makes the plant of additional value. Under favorable circumstances it will grow from eight to twelve feet tall and has a low rate of flowering growth, a character found in very few shrubs.

The friendly shelter of the woods is sought by many plants, especially broad-leaved evergreens, the branches and foliage of neighboring plants breaking the direct rays of the sun and giving them a much needed protection. So taking a page from Nature's book, one may plant such broad-leaved evergreens as the American Holly in climates much colder than it will withstand when fully exposed. Its deciduous relatives, the red berries *Ilex laevis* and *I. verticillata* never look happier in the depth of winter than on the edge of a wood with snow round about them. Though not an evergreen, the Scotch Laburnum (*L. alpinum*), its relative, *L. vulgare*, and the hybrids, do particularly well when planted on the margin of woods. They have an unusually thin bark and so the protection of other trees is most helpful. It

(Continued on page 120)



*In homes where the Past
lends prestige to the Present...*

Old World Tapestries of rare Beauty



To the discerning, tapestries offer decorative motifs of charming dignity and historic interest.

In this hand-loomed Flemish tapestry, imported by Schumacher, an imaginative scene portrays the ancient legend of the romance of Cupid and Psyche.

Woven in Fin Point—a weave demanding exceptional skill and patience—its soft, muted colors are exquisitely blended in a texture of unsurpassed excellence.

This rarely beautiful tapestry is available in its entirety or in two narrow panels, one showing the right hand section, the other the left.

You will find in the Schumacher collections a fascinating selection of designs from all periods, as well as an extensive range of appropriate trimmings.

"FABRICS—the Key to successful Decoration"... This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will be sent to you without charge, upon request.

Write to F. Schumacher & Co., Dept. E12, 60 West 40th Street, New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



IN THE ROOM ABOVE, THIS RICH TAPESTRY, USED AS A LARGE WALL DECORATION, SOUNDS A NOTE OF GREAT CHARM AND DISTINCTION. THE IMAGINATIVE SCENE DEPICTS PSYCHE AND HER HANDMAIDEN, WITH CUPID AT THE LEFT PAYING HOMAGE.

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THE most enjoyable trans-Atlantic interlude with the gypsy world of society, art and letters...glittering modernistic salons, spacious cabins with private baths, many de luxe suites, the restfulness of broad decks...gayety inseparable from a sophisticated American crowd, in an atmosphere wholly French»»» Faithful English speaking stewards, trained to the best traditions...French Line cuisine, known the world over...beverages that need no birth certificates for authentication...French seamen whose ancestors tamed the Atlantic before Columbus»»»Five and half days to Plymouth...a few hours later, a covered pier at Havre...a waiting express...three hours, Paris...overnight, the Riviera...a day across the Mediterranean, North Africa, the modern sunworshippers winter playground»»»To the élégante of the moment the "Ile de France" offers a perfect setting.

"Barbary Land Cruises" through Morocco, Algeria and Tunisia...a fleet of high-powered motor cars...57-day itinerary \$1750; 13-day itinerary \$200.

Three 30-day Mediterranean-Morocco cruises by the "France"
January 10...February 14...March 20

French Line

Information from any authorized French Line Agent or write to 19 State St., New York

Hardy Cyclamens For The Garden

(Continued from page 93)

that are of interest to the outdoor gardener in any but the milder sections of our climate.

The plants grow from a flatish corm varying in size from a hazel nut to a small tomato. They bloom at odd seasons when it is especially delightful to have these dainty, fluttering blossoms in the garden. The species fall naturally into two groups—those that bloom in early spring—or winter—and those that make their appearance in late summer or autumn. In appearance they are perfect miniatures of the well known tender Persian Cyclamen of greenhouses.

The best known of the hardy species is *Cyclamen coum*, a Greek by birth. It is not hardy in the locality where I have my garden, but would be quite common in Washington and southward—possibly in Baltimore. It is an old plant in Old World Gardens, having been cultivated since 1596—as here, and, I am under the impression, including *C. europaeum*. In Parkinson's *Paradisus* there is a whole page of woodcuts depicting these sprightly flowers. *C. coum* is easily recognized by its rounded thick leaves of a most sombre blackish hue. The blossoms would perhaps be called magenta by the over sensitive, but they are very bright and telling at the early season when they bloom. There is also a white variety. *C. coum* is said in England to be the first to beat the snowdrops at their own game of arriving early. It is the smallest of the species.

C. atkinsi is a hybrid between *C. coum* and *C. ibericum* and seems to be somewhat hardier—though not for the New York climate—while the leaves are a brighter green and mottled with white. The flowers are pale pink. *C. ibericum* in mild climates blooms very early in spring, the little carmine blossoms making their appearance quite innocent of foliage. *C. pseudo-ibericum*, according to Mr. Farrer, is probably a variety of *C. europaeum*, but the flowers appear in spring, pale lilac with a blotch of mahogany at the base of each segment. It is deliciously fragrant. Two other delightful spring-blooming kinds are *C. libanoticum*, exquisitely fragrant, and *C. repandum*. All these are for cold climate—Washington or southward, or of course they may be grown in a cool greenhouse the same way as are the Persians.

FOR NORTHERN GARDENS

But there are two species well suited to our northern conditions; these are *C. europaeum* and *C. neapolitanum*.

The first is known in its native Switzerland as Alpen Veilchen, and is so common and profuse there that the small crimson flowers—the color of claret wine held up to the light—are gathered by the children in great bunches and sold to tourists for a few centimes. They have the delicious fragrance of real Violets. Once I was the proud possessor of five corms of this most beloved plant, but a neighbor's dog searching for a place to scold his bone chose their corner and dug a mighty hole, throwing the earth in all directions and three of the corms with it. In the spring I found the bone nicely preserved and could only mourn

my loss. But the two that are left did their utmost to repair my grief and bloom cheerily and fragrantly from late July through August and some times into September. I think these two corms are my most precious possessions. The leaves are evergreen and only slightly marbled, round and smooth at the edges.

Cyclamen europaeum is said to grow easily anywhere, but in our sun-baked climate none of the race should be given situations in full sun, or when the ground becomes baked and parched. They love the company and the shade and shelter of choice little bushes—the small Brooms, for instance—and a soil not on the clay side, but loose and rich with very old manure and many chips (limestone if possible, for they all like lime if they are not actually dependent upon it with some larger stones lying about to conserve moisture. Stagnance (if there is such a word) they abhor, but they dislike also prolonged drouth and thirstiness. They are emphatically not for the sunny sections of the rock garden and should have quarters prepared for them with the greatest care and understanding. A situation facing east is the best.

SEPTEMBER BLOOM

In my garden *Cyclamen neapolitanum* begins to push its buds upward through the bare earth in mid-September and presently there are dozens of these charming flowers nodding and bowing to each other in the gayest fashion. They are soft pink in color and among them are a few of the rare white variety. When the flower is open it falls from the stem and then takes place one of the most curious and interesting of Nature's maneuvers to protect and perpetuate the posterity of her children. The stem begins slowly to coil itself up exactly in the likeness of a little spring. Each day another spiral is added until the stem is all coiled up and the ripening seed-pod is thus brought close to the waiting earth. It is a marvelous provision for the season is late and the seed if left to the mercy of the wild autumn winds might be blown hither and yon and never reach cover at all. It is well to lend Nature a helping hand and late in the autumn to spread a good top-dressing of nourishing soil in which some old lime rubble is incorporated over the area occupied by the Cyclamen to insure the safe bedding down of the new-fallen seed, and then to draw over the whole a warm blanket of leaves or salt hay.

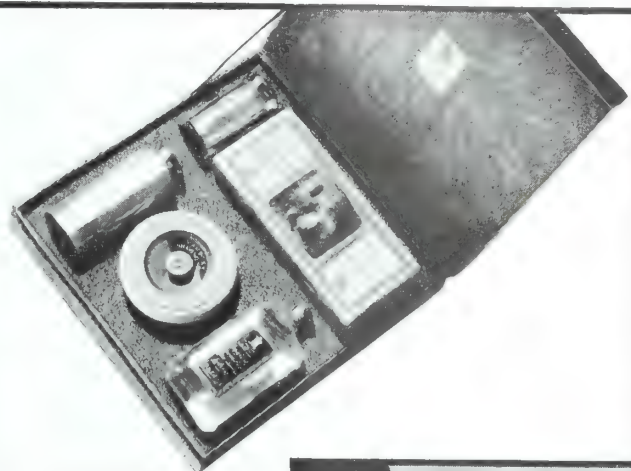
Just before the flowers begin to fade the beautiful leaves of *Cyclamen neapolitanum* make their appearance and before winter arrives have spread a beautiful carpet of mottled green and white that lasts through the cold season and well into the summer before they again disappear and leave the stage free for the fragile blossoms.

Now to raise these wholly intriguing plants from seed is not, as I have said, a difficult matter. I know two seed houses abroad that offer most of the species, and their names I shall be glad to disclose. It is important that the seed be fresh, so the present is a good time to secure it. For the rest,

(Continued on page 122)



*Preferred by Londoners of fashion . . . Lavender
in Yardley gift packages to bring fragrance to an
American Christmas*



*Soap, Shaving Bowl, Shav-
ing Stick, Talc and After-
shaving Lotion, \$5.*



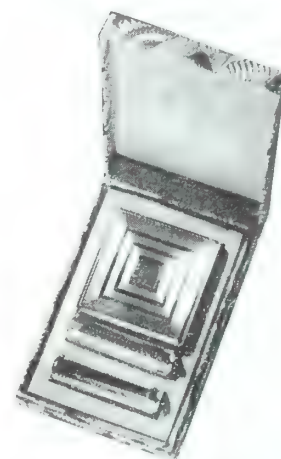
*Soap, Complexion Cream,
Cleansing Lotion and Face
Powder, \$5.*



*Lavender Bath Salts and
Soap, \$1.50.*



*The Compendium Set, containing complete lavender
series, \$12.50.*



*The Yardley Triple Com-
pendium, \$3.50*

MORE than a hundred and fifty years have passed since the first fine Yardley soaps and perfumes were offered to a Georgian world of grace and elegance. In London today, Yardley toiletries are still the choice of smart Mayfair and aristocratic Berkeley Square. And now they are offered to you, distinguished gifts for an American Christmas. No farther away than your nearest store, enchanting gift sets in that treasured fragrance of English Lavender await your choice. There are too many to be catalogued completely, but here is a bath bowl, amusing and luxurious invention.

Here are those delightful crystals to perfume a bath so refreshingly; dusting powders like fairy mist; a silken, fragrant complexion cream, in a cunning carved pot, the color of old ivory; English Lavender itself, to bring back the wind-blown perfume of purple moors. All these and others you will find, packaged interestingly and distinctively, at prices from \$1.25 to \$12.50, wherever you are accustomed to shop. Yardley & Co., Ltd., 33 Old Bond Street, London; 452 Fifth Avenue at Fortieth Street, New York City; also Toronto and Paris.

Japanese Tray Gardens

(Continued from page 57)

Holiday recipes

(Innocent looking Coupon entitles you to Free Information on Fancy Cocktails)

Lad-eez and Gentlemen! Holiday life swirls around Martini & Rossi Vermouth, the tuning ingredient of fifty famous cocktails. We send hand picked, all-day, straw vote out of the most illustrious of these illustrious recipes. Attended by the A. I. Traveler, club members, bon vivants and epicures.

Martini & Rossi Vermouth is a taste—the taste of tastes. It always is the same taste... yet ever different. Funny how it is—and how glad is your guest! Herbal, vineyard flavor—luxurious snap, grand opera twang. No cloy. Gastronomic. Like the clear ring of a bell—on the palate. (Two kinds: Recipes indicate "Regular" and "Dry".)

miniature dictionary of the shaker

Just a few ingredients, with M & R as the drum major leader, and you have a private parade of the fanciest mixed beverages. Our Pocket Edition Set of Recipes of World's Most Famous Cocktails supplies cocktail secrets under names which take by storm whole clubs and steamships.

Little pinkish and reddish potions for ladies. Glowing, opalescent enticements for men. The world salutes you—through the Coupon.

(Beware imitations)

Caution:

Watch out for the label which looks like the Martini & Rossi label. You will not find the Martini & Rossi tang under any label other than the one pictured here. ('Regular') and our 'Dry' label.

GET
YOUR
HOLIDAY
MARTINI
EARLY

Martini & Rossi Vermouth

IMPORTED

(non-alcoholic)

W. A. Taylor & Co., 94 G Pine Street, New York, N. Y.

Free and send time free Pocket Set of Recipes of World's Most Famous Cocktails.

NAME _____

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They are much favored, particularly to those leaving Japan, and it is not unusual to find one has been sent to one's stateroom as a bon voyage gift. But alas! our Federal Horticultural Board ruling makes it impossible to bring it into the country.

The *Bon-seki* or Tray Rockery using only stones and sand, or of late years a crude *papier mâché* of water-colored new papers, is regarded as the most artistic of all by the Japanese themselves. These are usually reproductions of famous natural scenes, such as the seashore, waterfalls, rapids, or even the famous Ryuan-ji garden (the garden of fifteen stones), or the Daisen-in garden in Kyoto are often created in miniature. As in the Japanese garden, the choice of the stone itself is of the utmost importance. Every stone must be natural, and any chiseled stone is immediately rejected as being a "dead stone" although larger ones very often have the bottom sawed off in order to allow them to stand. Black tones are most commonly used, they look best with white sand and are considered symbolic of summer, although greenish stones for spring, reddish for autumn and whitish for winter are also used. The sand called for is of ten different degrees of fineness with the finest, of course, being used last.

A successful *Bon-seki* is an artistic triumph as it depends for its entire effect on the careful selection and grouping of the rock themselves. An infinite skill is required, as the completed work is a masterpiece of finished detail. The successful seashore scene often depends on giving the effect of mood on water, with heavy forbidding cliffs, an angry sea and great waves breaking over huge boulders, the whole done so realistically that each white capped wave is shown; the foamy spray breaking over the boulders is represented with almost perfect fidelity.

THE WORK

Rapids and waterfalls are also favorite subjects, both so very skillfully contrived that the water itself seems in motion, although again it is represented only by white sand.

The *Hachi-iro-ji* or Landscape With Figures may be either *Bon-seki* or *Bon-seki* into which composition small figures of men or animals, houses, temples, ships, torii, etc. are introduced to give a further pictorial effect. These figures are usually of clay, either glazed and colored or unglazed and may be bought in most cities in Japan.

To watch the actual creation of a tray garden is most fascinating. At the reception for Professor Elwood's party of American students of Landscape Architecture in Tokyo last July, we had the privilege of watching Mr. Sensho Tanaka, a noted Japanese master of the art, at work. His tools in themselves were of much interest. The tray is usually a flat wooden tray of varying shape but usually not over sixteen inches long, although a dish is sometimes used. Near at hand was an assortment of stones, a number of bottles of sand of varying fineness, a box of small pebbles, several spatulas, some bottles of dye, a syringe, some

queer fine fiber "brooms" about fifteen inches long, a fine sieve and a tiny measure for handling the sand, a number of heron feathers, and the ever present chop-sticks to pick up and place the finer stones.

In making the *Bon-seki*, he first carefully selected the plants, then the stones. After arranging the principal stones to resemble mountain cliffs, he set the dwarf trees among them, and then proceeded to cover the roots with dirt and build up his land surfaces with the spatula, pausing now and then to deftly pick up a pebble with the chop-sticks and carefully place it. Fine moss was then placed over the earth, and sand for the water. Several times he resorted to the syringe and dye to color the sand, and when it was at last the color and modeling to suit, he delicately traced the outline of breaking surf and white capped waves with the heron feather, very carefully sifting the pure white sand into the outline and the picture was complete.

A "BON-SEKI"

In making the *Bon-seki*, he used infinite care both in the choice and in the placing of the major stones, arranging and rearranging them repeatedly until the result was satisfactory. For the actual land surfaces he used wet pulp from soaked-up newspapers, which he carefully syringed several times with dye to get the desired color. The surfaces were very carefully modeled with great fidelity to nature. After this he placed tiny pebbles to resemble boulders, with the chop-sticks, and then placed the sand to give the semblance of water. The water surface was carefully modeled also, with both the spatula and the heron feather, and once or twice washed down with the syringe before the white sand was added. The final result was a turbulent sea with heavy breakers, startlingly realistic in effect. A few minutes later the Ryuan-ji garden was reproduced with considerable fidelity, giving us quite a thrill, since we had seen the original only a few days before.

The making of these gardens is an art requiring a high degree of artistic skill and an infinite amount of patience. The scene must be in proportion to the size of the tray and the relation of every stone to the tray, as well as the placing of every other stone and even every grain of sand, requires great skill and thought. As an art, it has developed certain conventions and symbolisms, the same as other forms of Japanese art. As a study in pure composition, the *Bon-seki* are especially notable, since the entire effect is achieved by using such simple materials as stones and sand, and the whole composition depends upon the careful arrangement and placing of these elements. A great familiarity with land forms and an appreciation of natural scenery are necessary, since the Tray Garden is simply another manifestation of this same feeling which seems always present in the Japanese people. As a means of artistic expression, it is not inferior to some of the other minor arts, and judged by its own merits, its place in the Japanese world of art seems secure.



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— *in some young lady's eyes*

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SCHRAFFT'S

*Selected Candies
and Chocolates*

Flowering Bushes And Trees

(Continued from page 114)

the spring of the year their lovely mass of yellow against the foliage of neighboring greens is particularly striking. Speaking of thin barked trees, one should include the Striped Bark Maples including the native *Acer pensylvanicum*, its Japanese relative, *A. rufinerve* and others do well when planted in moist woods. These Maples are worth growing for the sake of the winter beauty of their bark.

Then again a number of climbing plants are naturally at home on the edge of woods since here they find plants to support their wealth of leaf and flower. No one can travel about eastern North America in the summer or autumn without admiring the luxuriant growth of such climbing plants as the *Libur*, *V. decidua* and the Virginia Creeper (*Ampelopsis quinquefolia*). In Japan where the general aspect of the vegetation is similar to that of eastern North America *V. coignetiae* and *Actinidia arguta* give the same effect. The autumn flowering *Clematis virginiana* and *C. integrifolia* may also be accommodated on the edge of woods.

A SELECTED LIST

The list given below enumerates a comparatively small number of the plants available for eastern North America and the colder Middle West. There are many, many other plants well suited for the same purpose. In the southern regions and in California especially there are dozens of plants available, but there as here the native vegetation should be the principal source of supply. Whatever one's view may be on landscape art none will find it only rich exotic material but blend exactly with native growth should be used in woodland planting.

Acer pensylvanicum (Striped Maple)
A. rubrum
A. glabrum (Mountain Maple)
Actinidia arguta (Bower Actinidia)
Actinidia kolomikta (Kolomikta Actinidia)
Amelanchier canadensis (Bottlebrush)
Amelanchier canadensis (Downy)
Ampelopsis brevipedunculata (Ampelopsis)
Ampelopsis heterophylla (Porcelain Ampelopsis)
Aralia chinensis (Chinese Aralia)
Aralia spinosa (Devil's Walkingstick)
Benzoin aestivale (Spicebush)
Berberis amurensis (Amur Barberry)
Berberis Regelia (Hakodate Barberry)
Berberis vulgaris (European Barberry)
Chionanthus virginica (White Fringe-tree)
Clematis apifolia (October Clematis)
Clematis montana (Anemone Clematis)

Clematis virginiana (Virgin's Bower)
Cornus florida (Flowering Dogwood)
Cornus florida rubra (Redflowering Dogwood)
Cornus kousa (Kousa Dogwood)
Cornus racemosa
Crataegus arnoldiana (Arnold Hawthorn)
Crataegus coccinioides (Thicket Hawthorn)
Crataegus cordata (Washington Hawthorn)
Crataegus crusgalli (Cockspur Thorn)
Crataegus mollis (Glossy Hawthorn)
Crataegus punctata (Dotted Hawthorn)
Evonymus alatus (Winterberry)
Evonymus alatus (European)
Evonymus Maackii
Hamamelis japonica (Japanese Witch Hazel)
Hamamelis mollis (Chinese Witch Hazel)
Hamamelis virginiana (Common Witch-Hazel)
Ilex laevigata (Smooth Winterberry)
Ilex opaca (American Holly)
Ilex serrata (Fametooth Holly)
Ilex verticillata (Common Winterberry)
Laburnum alpinum (Scotch Laburnum)
Laburnum vulgare (Goldenchain)
Lonicera bella (Belle Honey-suckle)
Lonicera xylosteum (Coralline Honey-suckle)
Lonicera tatarica (Tartarian Honey-suckle)
Lonicera Maackii (Amur Honey-suckle)
Magnolia soulangiana (Saucer Magnolia)
Magnolia stellata (Star Magnolia)
Nemophila canadensis (Mountain Holly)
Prunella americana (American Plum)
Prunus nigra (Canada Plum)
Prunus serrulata sachalinensis (Yama Plum)
Rhododendron arboreum (Sweet Azalea)
Rhododendron calendulacea (Flame Azalea)
Rhododendron canadense (Piedmont Azalea)
Rhododendron catawbiense (Catawba Rhododendron)
Rhododendron japonicum (Japanese Azalea)
Rhododendron Kaempferi (Torii Azalea)
Rhododendron ponticum (Ponto Azalea)
Rhus glabra (Smooth Sumac or Shining Sumac)
Rhus javanica (Java Sumac)
Rhus typhina (Staghorn Sumac)
Sorbaria Aitchisonii (Kashmir False-Spirea)
Sorbaria arborea (Tree Spirea)
Viburnum acerifolium (Mapleleaf Viburnum)
Viburnum cassinoides (Withe-Rod)
Viburnum dentatum (Arrowwood)
Viburnum lentago (Nannyberry)
Viburnum prunifolium (Blackhaw)
Vitis aestivalis (Summer Grape)
Vitis Coignetiae (Gloryvine)
Vitis labrusca (Fox Grape)



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No desserts can replace the time-honored Plum Pudding or Mince Meat for holiday dinners. In fact, very frequently through late autumn and winter your menu should contain one of these two, with an alternative in the lighter Fig Pudding. Many, many years of usage have made these three desserts correct and favored for winter dinners.

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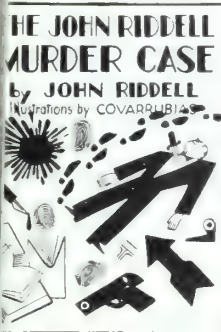
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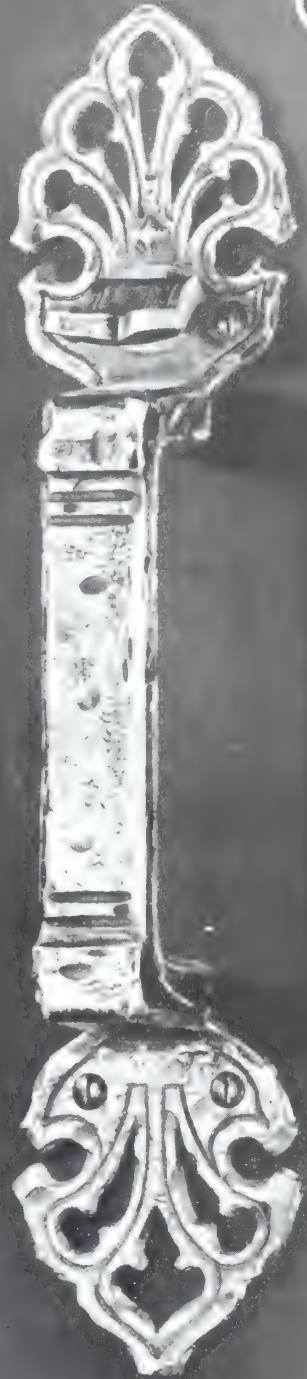
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Plants For The Sunroom

(Continued from page 112)

white vines, or *australis*, with much smaller foliage, is just as easily grown and entirely different in appearance. *F. pandurata* has distinct fiddle-shaped leaves; all are well worth growing.

The Silk Oak (*Grevillea robusta*) is one of the most rapid growing and least expensive of all foliage plants for indoors; it may in fact be started from seed as readily as most annuals. A very quick grower is the Umbrella Plant (*Cyperus alternifolius*); this is naturally a semi-aquatic, looking somewhat like a miniature Palm. While it will thrive in ordinary soil in a pot, it is especially effective placed near a miniature pool, or by a tiny fountain; give it plenty of water.

No type of plants offers greater possibilities for the achievement of unusual and artistic decorative effect in the sunroom than the various climbers and trailers. Among these the Climbing Fig [*Ficus pumila* (*crens*)] should surely be included; it is to the indoor garden what English Ivy is to the garden out-of-doors; it will climb up a wall or a window sill, or a suitable trellis may be provided for it. Though English Ivy will grow luxuriantly indoors, it is rather too coarse for such limited quarters, hence the Miniature-leaved English Ivy (*Hedera helix gracilis*), with its attractive tiny foliage, is much more desirable for this purpose. The so-called German Ivy (*Senecio scandens*), the most rapidly growing of all indoor vines, does not possess the distance and coloring of the real Ivy.

Entirely distinct from the Ivies is Smilax with its dense, graceful growth of tiny green leaves and its twining habit, which will follow a green string or a cord in any direction desired. The Asparagus Ferns, too (*sprengeri* and *plumosus*), will climb readily if given support, and in this form are even more beautiful than when grown as pot plants. For trailing or hanging vines one may use the variegated Vinca, popular for window boxes, or the faster growing but less desirable Wandering Jew (*Tradescantia*). Cobaea Trailing Queen is a small leaved, gaily colored little plant which, with plenty of sunshine, is as easily grown as a weed. Fittonia, of miniature growth, is often used for covering the surface soil in pots or tubs, the

tips of the vines hanging gracefully over the sides.

While the number of flowering plants which may be grown satisfactorily under house conditions is, cause of the lack of sunshine, very limited, in the sunroom no such restriction exists. The range of plants which can be utilized to give touch or masses of color through the year is almost without limit.

The first place, perhaps, should be given to the tender or half hardy Azaleas. These may be handled out-of-doors excepting for the few weeks early spring preceding their period of bloom, the plants being kept in pots in a deep frame, or in a cellar, from the time the ground freezes until it is desired to start them into new growth. These will do nicely in a corner which does not receive direct sunshine all day. The various begonias offer opportunities for developing most impressive plants, handsome not only when in bloom but throughout the year. Such old favorites as Chinese Hibiscus, Flowering Marigold (*Abutilon*) and Oleander, will find their places, the larger plants in sets on the floor or low stands. Geraniums, saved from year to year, become climbing shrubs which never fail to excite the admiration of one's visitors.

Much can be done also with some of the free blooming annuals, such as Snapdragons, Petunias, Calendula, Pot Marigolds and Clarkia. For trailing sorts, Sweet Alyssum and Ageratium are valuable to fill in spaces which might otherwise look bare, and for concealing pots of larger plants.

Bulbs, though we mention them last, are of prime importance for supplying color and change during winter and spring. With a little planning a constant succession of Hyacinths, Crocuses and many of the small bulbs may be had from before Christmas until after Easter. During summer, little color will be wanted indoors. The cool green of Ferns and Palms growing in semi-shade make an inviting retreat when the garden out-of-doors with its riot of gaily colored flowers becomes too warm for comfort. If it be carefully planned there is not a week in the year when the sunroom garden will not be a joy to its possessor.

Hardy Cyclamens For The Garden

(Continued from page 116)

a coldframe is necessary for success.

The seed should be sown as soon as secured in flats or shallow seed pans. The soil should be a peaty compost made gritty with sand and kept sweet by an admixture of powdered charcoal. Into this the seeds are pressed singly an inch apart and at least a half inch deep. The pans or flats are then placed upon a bed of ashes and the sash lowered to within five inches of closed. It is important that plenty of air should reach them. To insure uniform moisture the pans may be covered with a little moss. When extreme cold arrives a blanket of salt hay may be drawn over the flats, but the sash left open all winter. Seedlings will probably make their appearance early in the spring, soon after the straw

is removed to let in warmth and light. They will grow slowly. When they have accomplished two leaves they may be potted up in small pots, which should be sunk in the bed of ashes in the frame to remain at least a year, when the little corm will have grown to the size of a large hazelnut and may be planted out-of-doors. Of course the seedlings must be watered when necessary and the soil should be kept cool and shaded at all times.

Seeds may also be sown in the spring, following the same procedure and making very certain that a cool atmosphere is kept in the frames and the pans not allowed to dry out. The covering of moss suggested is of great help in this connection.



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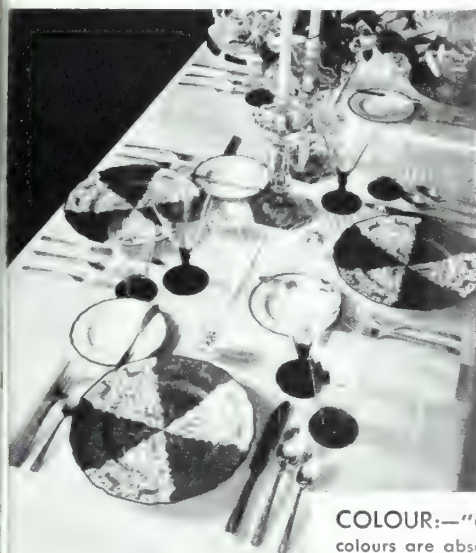
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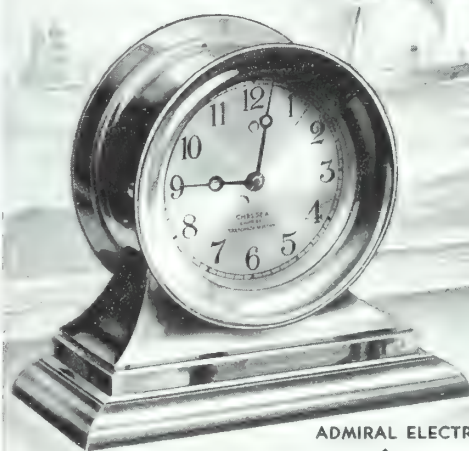
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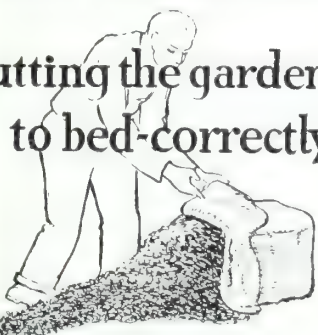
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TEMPERING THE WIND.

Protection from the full fury of the blast is just as important to the majority of plants, we believe, as it is to the traditional shorn lamb. In summer it means the prevention of breakage among flowers, foliage and stems, and in winter there is added the important consideration of evaporation from the upper parts of all the woody types, especially the broad-leaved and coniferous evergreens. Days and weeks of high winds tearing through the branches of these growths at a time when the roots cannot replace the moisture which the air sucks out can and often do cause serious damage.

Various kinds of artificial wind-breaks can be provided where conditions demand such protection. Outstanding among them is that type of wooden fencing in which slender split saplings are bound together by wire in such fashion as to form a screen through which the wind can filter but

not rush. Being of informal and naturalistic appearance, it has a pleasant way of merging into the general scheme of the garden and ground.

NATURE'S PROTECTION.

That rather capricious old lady whom men call Mother Nature has odd ways of taking care of some of her own and carelessly discarding others. Having perfected marvelous methods of plant reproduction, she proceeds to waste an appalling majority of the seeds which her ingenuity produces.

On the other hand, how thoughtful of the old dame to provide her shrubs and trees with their own blankets wherewith they can protect their vital parts from the rigors of winter! The leaf which falls from the twig as winter nears is not just a discarded, dead thing; with its million companions it is both blanket and breakfast, a protection for the roots during the bitter months and a source of nourishment for them in spring.

Bearing this in mind, let not the zest for neatness remove every last one of the leaves which now carpet the ground of the shrubbery border. If the wind has heaped them deep over the Scillas and other early bulbs, lower the pile to a few inches, but otherwise do not disturb it. The winter of such a border's discontent (if well planted shrubs ever are discontented) will be considerably more pleasant if Nature's plans for leaves are allowed to take their predestined course.

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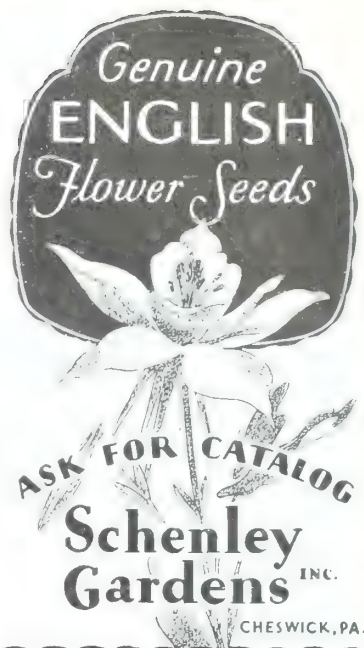
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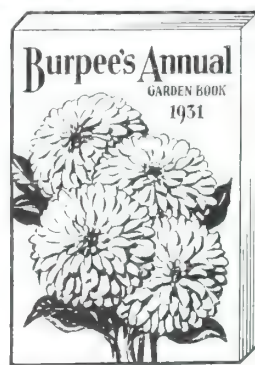
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TRADE LITERATURE

OF INTEREST TO THE HOME OWNER

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. Reviews below deal with manufacturers in the decorating field. Address manufacturers direct for this literature, or simply check the list below for the material in which you are interested . . . write your name and address in the lower margin . . . tear out this page . . . mail it to House & Garden Readers' Service Bureau, Graybar Bldg., New York City, and these booklets will be sent you.

• WALLPAPER

LOOKING TO WALT WALLPAPER. A booklet made up of a series of overlapping pages so cut that when the book is closed the outside cover shows a view of a Colonial cottage. As you open each page you enter a new room, and photographs show how each has been improved by wallpaper. A charge of ten cents is made for the booklet. LTD. WALLPAPER ASSOCIATION, 10 EAST 40TH STREET, NEW YORK CITY.

• RUGS

KARASTAN RUGS. The beautifully colored illustrations in this booklet show seventeen Oriental rug patterns, each accompanied by a description. The several sizes in which the rugs are available are also given. Karastan rugs are produced on looms that make it possible to reproduce even the finest color values and a variety of color gradations. KARASTAN RUG MILLS, 285 FIFTH AVENUE, NEW YORK CITY.

• FLOOR WAX

THE SECRET OF BEAUTIFUL FLOORS. How Floorola wax can bring a bright luster to your floors is told in this booklet. The wax is put on by the Floorola machine and it penetrates into the pores of the floor, covering the surface with a definite degree of hardness. The machine is built for durability and ease of operation. THE FLOOROLA CORPORATION, 480 SALEM AVENUE, YORK, PA.

• DRAPERY HARDWARE

HOW TO DRAPE YOUR WINDOWS. Many attractive colored illustrations in this book show rooms in which KirschKraft Drapery Hardware is used in the decorative treatment of the windows. There is a wide variety of fixtures which are described and illustrated, suitable to windows of all types. The several finishes in which these rods are available are also shown. KIRSCH COMPANY, STURGIS, MICH.

• CURTAINS

PRESENTING SCRANTON COLONIAL LACE. This leaflet shows a number of Scranton Colonial Lace patterns created by Lurelle Guild. Some of the designs are in single panels and others come in pairs. The length and width are given under each illustration. On the inside page is a view of a Colonial interior with the window covered by a Scranton Lace panel. SCRANTON LACE COMPANY, SCRANTON, PA.

• LAMPS

OUT OF THE DARK. Carbone, Inc. have put out this new booklet containing a profusion of photographs of lamps of many types. All of them are attractive and each illustration is accompanied by a descriptive caption. A paragraph at the back particularly emphasizes the fact that Carbone lamps are all made with the idea of quality in mind. CARBONE, INC., 342 BOYLSTON STREET, BOSTON, MASS.

• INTERCHANGEABLE LAMPS

AT LAST THERE IS SOMETHING NEW IN LAMPS. The Miller Udezine lamps described in this booklet are constructed of interchangeable parts. After the original selection of parts is made and your lamp assembled, a few additional parts are all that is necessary to alter the lamp. Complete information is given about these lamps in a list of questions and answers. THE MILLER COMPANY, MERIDEN, CONN.

• TABLE LINEN

SOME TABLE TALKS. An interesting story of the history of the linen table cloth and information on the manufacture of Old Bleach Linen. The delightful colored photographs show several settings in which Old Bleach cloths are used as the table covering. Instructions are given on washing linen and removing various kinds of stains. THE OLD BLEACH LINEN CO., LTD., 443 FOURTH AVE., NEW YORK CITY.

• ELECTRICAL APPLIANCES

TABLE COOKERY. The helpful electrical appliances shown in this booklet lend their aid to the breakfast, luncheon, bridge and supper tables. The Edicraft Speed Toaster, Sandwich Grill, Waffle Baker, and Coffee Siphonator are all illustrated and described. Several appetizing recipes are given for dishes that can be prepared by Edicraft appliances. THOMAS A. EDISON, INC., ORANGE, N. J.

• SILVER

THE HUNT CLUB. An unusually attractive booklet showing Gorham's new 1931 design called "The Hunt Club." Excellent illustrations show the individual pieces of silver in this lovely pattern, and additional photographs show the members of many famous hunt clubs who use this new Gorham pattern for their table silver. THE GORHAM COMPANY, DEPARTMENT L-2, PROVIDENCE, R. I.

• SILVER

THE VOICE FOR MATCHED SILVERING. Text and photographs explain how important it is to have all the table silver in one design. Examples of incorrect settings are pictured where silver in two or more periods has been used. The special characteristics of the various styles of silver are described and illustrated. STERLING SILVERSMITHS GUILD OF AMERICA, 20 WEST 47TH STREET, NEW YORK CITY.

• SILVER

TABLE WAYS OF TODAY. A book of complete instructions on table settings for all occasions. Each table arrangement has been approved by an etiquette authority. All the settings are illustrated and described and information is given on the new trends in silverware, linen, glass and china. A charge of twenty-five cents is made for the book. ONEIDA COMMUNITY STUDIOS, ONEIDA, NEW YORK.

• SILVER

THE MODERN WAY TO CHOOSE SILVER. A portfolio containing a number of separate leaflets shows dining rooms furnished in different periods, with the table set with silver in appropriate designs. Among the various periods represented are Early English, Spanish, Georgian and Colonial. Each pattern is wrought by a Master Treasure Silversmith. ROGERS, LUNT & BOWLEN COMPANY, GREENFIELD, MASS.

• BLANKETS

NORTH STAR BLANKETS. A colorfully illustrated brochure showing the wide selection of North Star Blankets. There are white, colored and plaid ones. If desired the white blankets can have a colored silk binding. A special blanket for the summer called "Nocturne" is very light in weight. Instructions are given for washing and caring for blankets. NORTH STAR WOOLEN MILL COMPANY, MINNEAPOLIS, MINN.

• KITCHEN CABINETS

STEEL IS STYLE. The many reasons for steel being used in the kitchen are outlined in this booklet. It is permanent, fire-resisting, clean and it has beauty. Complete descriptions are given of Olean Steel Cabinets and Cases which are beautifully finished in varied shades. Several model kitchen plans show the adaptability of this equipment. OLEAN METAL CABINET WORKS, INC., OLEAN, N. Y.

• IRONING CABINETS

HANDI-IRONING CABINET. This booklet tells us that the Handi-Ironing Cabinet was designed to meet the growing need for more space in modern homes. Installed in a very small space in the wall it is completely out of sight when not in use. It has a turntable attachment which makes for convenience in ironing, and a compartment at the bottom to hold the iron. GREG-DIPT, INC., N. TONAWANDA, N. Y.

• KITCHEN CLOCKS

KITCHEN COLOR HARMONY. The smart kitchen using bright color in its decoration requires its accessories to blend in with the decorative scheme. The Miller Kitchen clocks illustrated in this leaflet are available in lovely colors and designs. Made of gleaming porcelain they are easily kept clean. Six models are shown, two electric and four with eight-day movements. IRVING MILLER AND CO., 1150 BROADWAY, N. Y. C.

• GAS RANGES

THE KITCHEN BECOMES COMPLETELY MODERN. The many advantages of the "Magic Chef" a Tiffin Model gas range, are mentioned in this colorfully illustrated folder. Its unique folding top, its specially designed burners, reversible broiling pan, safety gas valves and oven heat regulator are all shown and described. Compact design makes this range ideal for apartment kitchens. AMERICAN STOVE COMPANY, LORAIN, OHIO.



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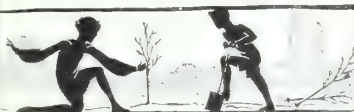
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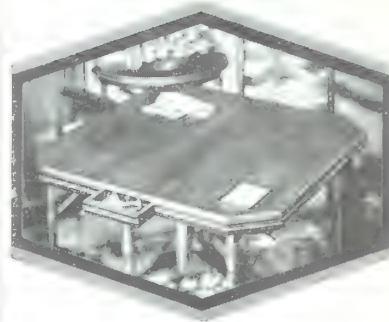
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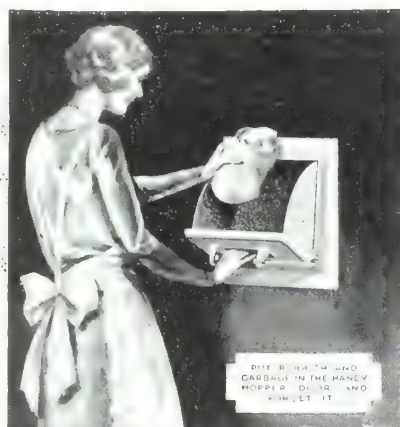
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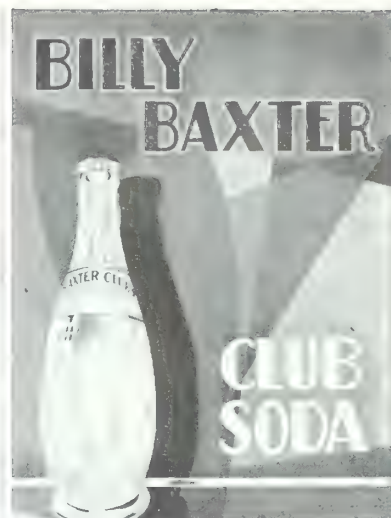
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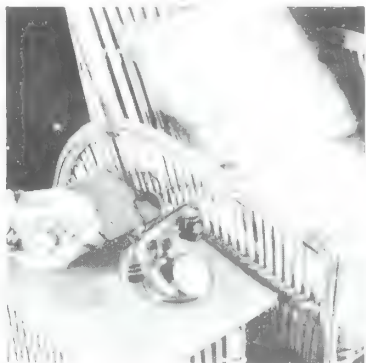
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